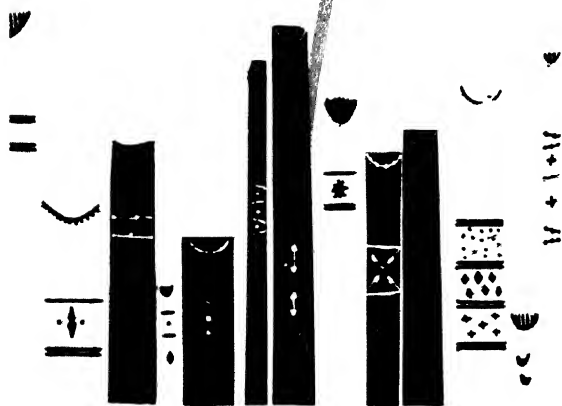


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A N & Q

AMERICAN NOTES & QUERIES

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NOTES

THE MARABAR CAVES *Ref. 803 A51am v. 5-6 Sept. 1966- June 1968*
FACT AND FICTION

SO FAR no specific and intensive study has been made of that significant aspect of E. M. Forster's *A Passage to India* that deals with the historical facts of the Marabar Caves and their imaginative recreation. Although competent critics like Lionel Trilling, Elizabeth Bowen, Middleton Murry, James McConkey, J. B. Beer, and K. W. Gransden have commented with intelligence and sensibility on the intricate problem of the caves, their position and role in Forster's liberal classic continue to remain highly complex and controversial. Critical opinion on the function of the caves in the novel is widely divided. Whereas Middleton Murry emphasizes the philosophical content of the novel by declaring that "a cave of Marabar is the symbol of the Universe for Mr. Forster . . . To be or not to be . . . was once the question. But now, Oh-boum or bou-oum",¹ R. A. Brower writes that the "Caves stand for a type of religious experience accessible only to a peculiar type of oriental intelligence".² According

to Gertrude White, the caves symbolize chaos and darkness, and the Marabar echo is the inverted voice of negation and nullity.³ Forster's philosopher-friend Goldsworthy Lowes Dickinson asked the pertinent question: "What did happen in the Caves?"⁴ An adequately satisfying answer to this complex question is central to the problem of discovering the true meaning of the novel.

I intend to present in this brief paper a comparative assessment of the geographical, historical, and archaeological position of the caves and their imaginative recreation in the world of Forster's fiction. I also wish to present the points of Forster's agreement with and departure from the facts of archaeology in terms of his objectives and the needs warranted by the logic of his artistic presentation and structural motifs in *A Passage to India*.

From the "Author's Notes" appended to the Everyman's edition we learn that Marabar is only another name for the Barabar Caves situated near Gaya in the State of Bihar in northeast India. They are located among the Barabar Hills which, according to the official district Gazetteer of Gaya compiled by L. S. S. O'Malley, I.C.S., "are to the north of the headquarters lying between 25° 0' and 25° 3' N., 85° 1' and 85° 5' E. and stretching 6 to 8 miles east of the Bela railway station".⁵ O'Malley describes very accurately the situation of the Barabar Caves: "In the southern corner of the valley there is a low ridge of granite rock, about 500 feet long, from 100 to 200 feet thick, and 30 to 35 feet in height, in which some remarkable caves have been cut in the solid rock".⁶

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Though the descriptions of the caves in the *Gaya District Gazetteer* (Chaps. 9 and 10) and the *Reports of the Archaeological Survey of India*, Vols. 1, 8, and 16,⁷ in certain respects agree with the portrayal in *A Passage to India*, Forster and the archaeologists differ widely on the period to which the caves historically belong. Whereas Forster deliberately calls the caves "older than all spirit",⁸ archaeological experts like Francis Buchanan and General Cunningham state that they date back to the 3rd century B.C.⁹ Forster and O'Malley both emphasize the high quality of polish of one of the Barabar Caves. Forster writes: "the walls of the circular chamber have been most marvellously polished".¹⁰ "The whole of the interior", writes O'Malley, "has been chiselled to a wonderful polish, which shows the proficiency with which the Indian masons of the third century B.C. were able to deal with such intractable material as the hard granite of the Barabar hills".¹¹ He continues: "That the caves date back to the early age is proved by an inscription on a sunken tablet at the western corner of the entrance recording the dedication of the caves by Asoka himself".¹²

(To be continued)

V. A. Shahane

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Hyderabad, India

BACON'S PORTRAIT OF THE "EXACT MAN": READING WITH PEN IN HAND

"WRITING MAKETH AN EXACT MAN" (a quotation that has been worn smooth and misapplied with usage) receives a new slanting when viewed in the context of the Latin version of the *Essays* prepared by Francis Bacon himself in 1625. The Latin line of the essay in which Bacon gives the equivalent of "Writing maketh an exact man":

... Scriptio autem et Notarum collectio, perfectata in animo imprimit, et altius figit. . . .

can be rendered as

writing and the collecting of notes [Bacon is writing about effective reading procedures in "Of Studies: De Studiis et Lectione Librorum"] imprint the matters read on the mind and fix them there sharply.

At this precise moment in the essay "Of Studies", Bacon is recommending not creative, original, written discourse, but writing based on the books being read and stud-

1. Middleton Murry, Review in *The Adelphi* (London), 2 (July 1924), 151.
2. R. A. Brower, *The Fields of Light* (New York, 1951), p. 191.
3. Gertrude White, "A Passage to India — Analysis and Revaluation", *PMLA*, 68 (1953), 647.

4. E. M. Forster, *Goldsworthy Lowes Dickinson* (London, 1934), p. 216.
5. L.S.S. O'Malley, *Bengal District Gazetteer: Gaya* (Calcutta, 1906), p. 201.
6. *Ibid.*, p. 202.
7. *Archaeological Survey of India — Reports* (Calcutta, 1863-64), 1, 40; 8, 41; 16, 46-50.
8. *A Passage to India* (1947 ed.), p. 124.
9. *Archaeological Survey of India — Reports*, 1, 40-41.
10. *A Passage to India*, p. 125.
11. O'Malley, *Gazetteer*, Ch. 19, p. 202.
12. *Ibid.*, p. 203. See also *Archaeological Survey of India — Reports*, 1, 40; 3, 30.

ied, taking the form of summaries, digests, paraphrases, précis, extracts, outlines, synopses, résumés, verbatim quotations, and also undercorings.

In fact, the entire essay "Of Studies" emphasizes the twin activities of reading/writing in the many allusions to extracts, demonstrations, massing proof and illustrations, and weighing and considering the material read.

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St. Mary's University
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A SAINT'S DAY IN CAPRI

This hitherto unpublished, on-the-spot account of the 1873 annual Festival of San Costanzo, patron saint of Capri, was written by my uncle Robert Alder McLeod five years before his sudden death at 34 in Algiers, where he now lies buried. The original MS only recently came into my possession.

The amazing career of McLeod as a youth, Confederate soldier, and magazine writer is described in my biographical sketch appearing in his posthumously published volume titled *Cavour and Italian Unity* (Exposition Press, New York, 1963), a sketch which, President Pusey of Harvard wrote, showed that McLeod (Class of 1869) "must have been a remarkable person to have made such a deep impact on his friends and associates, and it is impressive to learn of his part in the intellectual development of a man of the capacity of William Roscoe Thayer". McLeod's biography I had already published in the *Dalhousie Review* (Halifax, N. S.), Vol. 42, No. 1, as his childhood years had been spent in Halifax before moving with his family in 1854 to Baltimore, Md., his father being Rev. Alexander W. McLeod, D.D., founder and editor of the "Wesleyan" (1838-40). — *Harold Garnet Black, Pasadena, Calif.*

THE FOURTEENTH OF MAY is the festival of San Costanzo, the patron saint of Capri. As this is the great event of their year, the Capriots contrive to get three days' sport out of it, beginning their merry-making the day before the fourteenth and not ending it until the day after. The festival fell this year on a Wednesday.

On Tuesday morning Capri was startled by the advent of a brass band of some twenty pieces from Naples. They were chiefly boys and not one of them seemed over thirty: a healthy looking set, who blew lustily and drank copiously, even while wearing on their hats the inscription, "Inmates of the Royal Institution for Veterans and the Infirm". But in art and above all in music, one may be a veteran at a tender age. After playing before the houses of the syndic, the judge, and other dignitaries, they visited our hotel, taking their stand in the courtyard, where no sound could be lost and, as the landlord's wine flowed freely, their music here was especially boisterous and prolonged.

The small piazza, Capri's forum, usually the dullest of places, had put on a strange air of gayety. A flagstaff had been planted in the middle of it and a huge Italian flag was now fluttering in the confined space, like a bird in a cage. A fair had suddenly sprung up! There were as many as five stands and they all made a great display of stale cakes and strings of dried cucumber seeds and other tempting things which appealed to the appetites of the knots of children gathered around them.

For nearly a week the mason had been busy at work on a queer little structure on one side of the piazza,

close by the jail. At first, only unsightly heaps of stones and mortar were to be seen, but these were gradually shaped by the trowel of the artist into a sort of rockery, whose various parts were joined by arches and bridges. The salient points were adorned with vases and female busts, and in the center was an altar. Bright colors were then freely laid on by the same hand and wild flowers transplanted into the vases. On the altar was placed the figure of a man, a very flat person, and altogether much like an exaggerated gingerbread man, except that his complexion was of a decided pink. It was therefore in fine contrast with his coal-black eyes, mustaches, and hair. In his hand he held a hollow wand terminating in the nose of a watering-pot.

A barrel of water stood on the top of the jail and a system of reed pipes, descending from it, disappeared in the saint's back; for this figure was meant to represent San Costanzo, in his most beneficent quality of rain-bringer. I am told that, as the rainfall is much less in Capri than elsewhere in Italy, the island occasionally suffers from drought. When such a calamity befalls them, it is the custom of this simple people to celebrate a *triduo* in honour of their patron saint; and for three days the priests pray to him unceasingly and carry his silver effigy in solemn procession about the island. San Costanzo is rather partial to these jaunts and never fails to pay for them promptly by sending plenty of rain. They say that once on a time he used to bring water down from a clear sky. However this may be, it is certain that

nowadays he conforms more to common usage and causes rain clouds to gather first.

(To be continued)

QUERIES

The capture of Mauritius — I am trying to locate source records concerning the operations of Lt. Gen. Sir John Abercromby, Commander of the expedition in 1810/11, during which he wrested the island from the French. Are readers aware of any unpublished materials? — *Marsden T. Cook, San Francisco, Calif.*

Saintsbury and Burchell — In George Saintsbury's *History of Criticism and Literary Taste in Europe*, Vol. I, 126, appears the following statement: "O clichés! O tickets! O [in Mr. Burchell's rudeness] Fudge!" To what particular "rudeness" was Saintsbury referring? Was the "Mr. Burchell" cited William John Burchell, the famous early 19th-century explorer and naturalist? According to the *DNB*, William Burchell was "to those who knew him well, an agreeable companion". This hardly seems consistent with the reference to rudeness. — *Eli M. Oboler, Pocatello, Idaho*

Edgar's morals — This highly eulogized Saxon king who ascended the throne in 959 is praised for having rid England of wolves and for establishing many monasteries. But slighting references are made to his depraved morals in many of the biographical diction-

aries. Is there any reason for this? He married twice, I believe, but surely he cannot be criticized for that. The *DNB* suggests that the character assassination began with his political enemies. Is there any other contemporary evidence? And what were his alleged depravities? — *Lyle Tennett, Washington, D. C.*

Secret treaty — Who were the agents and what were the major terms of a secret treaty that was said to have been made between Ferdinand of Spain and Louis XII of France for partitioning the Kingdom of Naples? Does the treaty have a title, was there a written document, and is it still in existence? — *Neal Johns, Toronto, Ont., Canada*

"The Corinthian Maid" — What is the story told by Joseph Wright's ("Wright of Derby") picture known by this title? It depicts a young woman putting a nail or long needle through the skull of a sleeping soldier. Where is the original painting? — *J. Douglas Axtell, New York, N.Y.*

REPLIES

"I drowned my scruples in my wash bowl" (IV:57) — With these words Louisa May Alcott tackled her first patient, a wounded soldier, with a bar of brown soap, sponge, and towel. It was 15 December 1862 when the volunteer nurse surveyed wagon loads of wounded men being brought in from the Fredericksburg battlefield to the Union Hotel in George-

town, transformed into an army hospital. She toiled long hours, attending to the primary needs of helpless patients, comforting them, exchanging jokes, reciting literary snatches. Within a month the novelist fell desperately ill and was returned to her home in Concord. She cherished this service as the greatest adventure of her life. Margaret Leech tells the story in *Reveille in Washington, 1860-65* (1941). — *Col. V. J. Gregory, Box 216, Port Townsend, Wash.*

"Jesus of Lubeck" (IV:133) — This was a ship commanded by Sir John Hawkins in 1567 on a voyage to Sierra Leone and the West Indies. On his way home Hawkins found it necessary to put in at the harbor of San Juan de Ulúa for repairs to the *Jesus*. He was caught there by the Spanish fleet. The *Jesus* was badly damaged and had to be abandoned, while Hawkins and his men escaped in two smaller vessels. — *John Parker, James Ford Bell Collection, University of Minnesota.*

Another reader has written that the *Jesus of Lubeck* was the state-ship of Hawkins' fleet and visited St Johns, Florida, in 1565. We, as well as our inquirer, are still curious about the origin of the name. Has anyone any information? — *Editor*

Northup's "Register" (IV:151) — Your simple question about those wretched asterisks turns out to be totally baffling. I also could find no explanation of their meaning (and yet I was sure that Yale could not have slipped up). I thought that they might signify books entered which were later

than the cut-off date (that turned out to be a blind alley); that they were all the same type of thing — periodical articles, or sets, or some such (but that was also not true). The starred items all do seem to be pretty major works — but then, so were some of the unstarred!

I finally stopped trying and asked the head of our References Department, who has had many years of experience with the book, and she said that no one had ever asked that before, and she had not noticed the things. She checked and re-checked the book, but she too could not find any explanation. Winchell — and her predecessor Mudge — make no comment about it.

And there the search ended. I suppose reviews of the work at the time it was published might make some comment about the asterisks . . . but I found none readily at hand, and surrendered. — *Wallace J. Bonk, Chairman, Dept of Library Science, University of Michigan*

"Never kick a man when he is down . . ." (II:56) — See Dr Johnson in *The Idler*, No. 57: "He never courts the rising, lest they should fall; nor insults the fallen, lest they should rise again". — *L. M. Triton, Vancouver, British Columbia*

"*The Italian Dickens*" (IV:120) Salvatore Farina, an Italian novelist of considerable note and popularity in the late 19th century, was so called. Material about him is rather easy to come by in most histories of Italian literature. — *Angelo di-Marco, Brooklyn, N.Y.*

EDITOR'S NOTES & READING

It distresses us to note that Arthur P. Sweet, editor and publisher of *Bookman's Briefcase*, died a few months ago. The world of books and literature has to bear the loss but will recall the pleasure that his mimeographed journal gave to many readers for a number of years. Arthur Sweet was a true bookman and his observations and comments about the books he liked — many of them most obscure — brought previously unknown pleasures to our attention.

The summer's most pleasant reading — it kept us up one night to 4 a.m. — was *Chichester Towers*, by Lewis P. Curtis. It is a charming, true story of the political and ecclesiastical maneuvering to obtain the deanery on the part of a certain 18th-century archdeacon. Small talk and local history, the book is, nevertheless, a clear exposition of the state of English political life. "The game was something like musical chairs, or rather, it was a looking-glass version of musical chairs: for while the number of chairs remained constant, if a player dropped out, all the other players scrambled to get better, more commodious seats, and new adventurers came in to play too". Barchester lies in the shadow of *Chichester Towers*! The book is a beautiful little publication of the Yale University Press, \$5. If you buy it be sure to read it. The author's antique and graceful style will carry you right through to the surprise ending.

Details of a Puritan settlement in the wilderness beginning in 1680 are published in a new series, *Bedford Historical Records*, the transcription of source materials relevant to the Town of Bedford, Westchester County, New York. Bedford, originally a part of Connecticut, was put under New York by royal boundary decree in 1700, a move which resulted in interesting Puritan-Anglican conflicts. Volume I contains the Indian Deed to the Proprietors, 1680, Town Meeting Minutes, and other important historical documents, including Connecticut and New York Patents, all in typescript. The high quality of the transcription is due largely to the fact that it is the work—in retirement—of Janet Doe, noted scholar-bibliographer and former librarian of the New York Academy of Medicine. The 176-page volume, a paperbound small quarto, includes maps and photocopies of the Indian Deed of 1680, the 1697 Proclamation by Governor Fletcher, and the first page of the 1704 New York Patent. There is a brief Historical Sketch by D. W. Marshall, Town Historian. Five more volumes containing Land Records and Town Meeting Minutes are scheduled for publication. The first volume is available from the Bedford Town Historian's Office, Bedford Hills, N.Y. 10507, at a cost of \$3.00.

Portland, Connecticut: 125 Years of Incorporation, 1841-1966, is an unusual history of the town, unusual in the sense of integrating dates in world history with local happenings. The story begins with 1539/40, "King Henry VIII erects castle on Isle of Portland in Dorsetshire as protection to England against

the French. Sir Walter Raleigh appointed Governor of Isle of Portland, in 1592", while in 1879, when Edison perfected the incandescent lamp, the nearly completed Lutheran church building in Portland burned to the ground. Hundreds of dates of purely local events give one a real sense of development of a small New England industrial town. The paperbound 32-page booklet contains an interesting selection of pictures and a detailed map of Portland in 1874. Available from the Portland Town Clerk, Portland, Conn. 06480, on payment of \$1.

In a pioneering venture to aid scholars and researchers with related interests in Hispanic studies, the Library of Congress has compiled and published a *National Directory of Latin Americanists*, for sale in a clothbound edition by the Superintendent of Documents, Government Printing Office, at \$2 a copy. The 351-page directory, compiled by the Library's Hispanic Foundation, gives biobibliographic information about 1,884 people in this country whose experience and professional training qualify them as specialists in the Latin American field.

A Permanent Exhibition of Folk Architecture has been opened in the spa-town of Bardejov in eastern Slovakia. Six cottages typical of those created in the region have been set up in the town park. When this first Czechoslovak "Skansen village" is completed in 1970 it will have 25-30 buildings, erected by folk carpenters under the supervision of the local museum.

Professor Thomas O. Mabbott of New York City, noted Poe authority, writes "I found the ballistics item interesting [IV:99] and entered it in my edition. But actually I have an earlier use of the method in "The Rifle" by William Leggett, fiction of 1827, given by Jacques Barzun in his detective anthology, *Delight of Detection* (1961)".

"Lewis Carroll, logicien" is a fairly long article about Alice au pays de la logique, in French of course, by Messrs Jean Gattegno and Ernest Coumet, in *Sciences* (mars/avril 1966). Naturally the material is an analysis of Carroll's little work known in French as *Le jeu de la logique*.

A most useful list appears as an Appendix to the *Library of Congress Information Bulletin* (30 June 1966, p. 343); it is a part of the Microfilming Clearing House Bulletin, No. 84: . . . *LC's Chinese Periodical Microfilming Project*. This is a list of 2,501 issues of 109 periodicals in the social sciences and humanities published in Mainland China between October 1959 and 1963, and available in microfilm from the library, each title on one reel unless otherwise specified.

A 4th-century Roman temple has been found at San Bonifacio, near Verona. The temple later became a Christian church. Fragments of Byzantine murals were found in the same location.

A medieval village is now being restored near Rome. It is the village of Sant'Aurea, where refugees from ancient Ostia settled in the 5th century. Around that time a series

of floods made Ostia, the port of ancient Rome, altogether unsafe and the inhabitants moved inland to the area around the basilica of Sant'Aurea. The town was surrounded with walls and fortifications in the second half of the 15th century. Shortly thereafter a castle was also built in the same area. The castle was abandoned in 1576, but the village was left untouched and needs only minor repairs.

Kraus Reprint Corporation has announced a magnificent series of books about books, reference books in bibliography, the history of books and printing, and the graphic arts, with a first selection from publications of the Grollier Club, reprinted with the permission of the Council of the Club. Collectors and librarians will want to have Kraus's descriptive brochure (address 16 East 46th Street, New York, N.Y. 10017).

Name-changing — For a long-term study on the subject of names, the naming process, and the practice of name-changing throughout the world, I would welcome any material in the form of examples, cases, anecdotes, stories, or other relevant information. — *Robert M. Rennick, Asst Prof. of Sociology, Central Michigan University, Mt Pleasant, Mich.*

A feature article, "The Rise of Map Libraries in America During the Nineteenth Century", by Lynn S. Mullins, appeared in the May 1966 issue of the *Geography and Map Division Bulletin* of the Special Libraries Association. Students of library and archival history will find much here that is not generally

known. A longer, documented version of the paper is on file at the American Geographical Society and the Library of Congress.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Gustav Weiss, *Ullstein Porzellanbuch, eine Stilkunde und Technikgeschichte des Porzellans mit Markenverzeichnis* (Berlin: Ullstein, 1964; 272pp.), is a handsome manual of the history, technology, and styles of porcelain. Richly illustrated in both color and black and white, this book has a place even on shelves frequented by readers who cannot handle German easily. Particularly valuable for reference is the illustrated guide to the marks of the various manufacturers. There is a chronology of colors and decorative techniques and an index which is also a glossary of the more important technical terms.

Il Milione, issued by the Istituto Geografico De Agostini in Novara, Italy, is a comprehensive world geography, to be complete in fifteen volumes. At hand are fascicles 203/204 from Volume Ten, covering the United States and Greenland. Both are richly illustrated, and the text is concise and accurate.

Gerhard Körner, *Museum für das Fürstentum Lüneburg* (Hamburg:

Verlag Cram, de Gruyter & Co., 1965; 84pp.; "Kulturgeschichtliche Museen in Deutschland", ed. by Gerhard Wietek, Bd. VII; DM18. —), contains a descriptive text, a short bibliography, and 48 plates. The latter range from the Ebbsort world map (parchment, 13th century) to a remarkable collection of painted tin figures from around 1850. This series on West German museums and their holdings is one of the most useful of all guides to these institutions, and we may properly hope for its rapid expansion.

The first part of the concluding volume (*Die moderne Welt, 1789-1945*) of the series on "Geschichte der Neuzeit" edited by Gerhard Ritter is Hans Herzfeld, *Die Epoche der bürgerlichen Nationalstaaten 1789-1890* (Braunschweig: Georg Westermann Verlag, 1964; 260pp.; DM12.80). Concise and provided with carefully selected bibliographical references, Herzfeld's book will be a useful reference tool for beginners in European history. The concluding part will cover the period 1890-1945.

For almost a year the present reviewer has been using as his classroom dictionary the *Dizionario latino-italiano, italiano-latino* (Verona: Edizioni scolastiche Mondadori, 1965; 1,671pp.), compiled by Giuseppe Pittàno with the collaboration of G. Marchetti, R. Mazzanti, and B. Stola. A bilingual dictionary of an ancient language and a modern language descended directly from it always renders both languages more transparent to anyone whose native tongue belongs to a different group of languages.

Further, Pittàno has other special features, notably the entries of proper names, which make it virtually an encyclopaedia of classical antiquity, and a judicious selection of phrases from ancient authors to show the idiomatic use of key words. Both features of Pittàno might well be copied directly (with permission, of course) into the new Latin-English, English-Latin dictionary we need.

Not too remote from the great tradition of the early herbals, Eckart Miessner, *Blumen in Wald und Flur* (Leipzig: Urania-Verlag, 1966; DM18.60), is a richly illustrated guide to wildflowers in the Germanies. All flowers are represented by line drawings, and many are also in color. For each there is a precise taxonomic identification, location, blossoming period, size, colors, and other details. There is an index of botanical terminology illustrated by line drawings, a short bibliography, and an index of German and scientific plant names.

Étienne Saurel, *Le cheval, équitation et sports hippiques* (Paris: Librairie Larousse, 1964; 408pp.), is a comprehensive work on all aspects of the horse. It is divided into three parts, the first dealing with the anatomy, breeds, and care of the horse; the second with dressage and equitation; and the third with racing, steeplechase, polo, and horse shows. There are numerous illustrations, including many examples of famous horse paintings, and a full index which also serves as a glossary of the complicated language of horse people of all varieties. An espe-

cially attractive feature of the book is its international character, although there seems to be proportionately less in it from the Americas and Australia than from other parts of the world.

Georges Charensol, *Le cinéma* (Paris: Larousse, 1966; 390pp.) is a reference work on the cinema which transcends language barriers. Richly illustrated, fully indexed, and, most important, technically literate and well written, Charensol's book is a candidate for bourgeois bookshelves and small public libraries. Here is the whole story of motion pictures, from 1895 to the present, a reference work and a reading book for which all cinemaphiles must be grateful.

The second volume of the Italian series of *Reclams Kunstführer* (Stuttgart: Philipp Reclam jun., 1965; 1222pp.; "Universal-Bibliothek", 10001-16; DM32.60), compiled by Erich Egg, Erich Hubala, Peter Tigler, Wladimir Timofiewitsch, and Manfred Wundram, deals with northeast Italy, specifically the provinces of Trentino, Alto Adige, Veneto, and Friuli-Venezia Giulia. Here are such famous old cities as Venice, Trieste, Aquileia, Padua, Verona, Trento, Treviso, Udine, and Bolzano, to mention but a few. There are sixty-one illustrations in the text and sixty-four plates and a map of Venice in the pocket at the end. Every important historical building or work of art in the area is covered in detail. There is a comprehensive index and a singularly useful glossary of technical words and phrases. Here is a cornerstone work for all art reference libraries.

BOOK REVIEWS

SHATTUCK, Charles Harlen. *The Shakespeare Promptbooks*. 553pp. Urbana: University of Illinois Press, 1965. 65-11737. \$12.50

What Hamlet says, "trippingly on the tongue", is disclosed and preserved in every impression of Shakespeare from the First Folio to the most recent paperback. But no edition, no matter how provocative or scholarly, reveals to us his recognized ability to "suit the action to the word, the word to the action". Insight into Hamlet's character is perhaps best attained from histrionic records of the Hamlets of the past and the present—Burbage and Betterton, Garrick and Kemble, Booth and Irving, Barrymore and Evans, Burton and Gielgud—to name only a few. Even the most brilliant of expositors finds it impossible to achieve the dramatic inventiveness of the actor and the ingenious theatrical effect of the director when it comes to the illumination of Shakespeare's text. It is the skilled and inspired performer who makes explicit to his audience what he believes to be implicit in the play itself. The staging's the thing and the commentator be damned.

Critical and artistic explorations of Shakespeare are indeed limitless, but comprehensive and intelligent studies on the staging of Shakespeare's tragedies, histories, and comedies have yet to be written. The reason for the nonexistence of these writings is obvious. Researchers have always been at a loss as to where to unearth the original source material so vital to a scholarly approach to Shakespearean stage traditions. This is no longer the case. The closing months of 1965 saw the publication of *The Shakespeare Promptbooks: a Descriptive Catalogue*—Professor Charles Shattuck's authoritative answer to a scholar's earnest prayer. Here, for the first time, is a compendious listing, complete with respective library locations, of more than 2,200 promptbooks, manuscripts, and working copies devised and designed by actors, directors, and stage managers from the 1600s to the year 1961.

The basic outline of the catalogue is an alphabetical arrangement by play.

The promptbooks are listed chronologically under their respective plays, numbered serially, and indexed by document number under the names of the individual artists. Each document is analyzed to show the actor, director, or stage manager with whom the book was associated; the city and theater, sometimes only the country, where the book was first used; the date or approximate date of first or significant use; the library or collection where the book is to be found; details of the physical makeup of the document; and contents, such as cuts and alterations, scenic indications, sketches, ground plans, groove numbers, calls, and stage business. "Bibliographical reference" is given "for those documents which have been written up by modern investigators or published in facsimile. Cross references are given between documents which are significantly related".

These detailed investigations alone merit an award of the highest order. But the author's guide to "Symbols and Abbreviations in the Older Promptbooks" is the book's crowning touch. Although "neither exhaustive nor definitive" his discourse on "various markings which once were a lingua franca among prompters and stage managers" is unequaled, and some examples are of considerable interest:

"*Stage carpet* . . . The earliest stage carpets were small squares of green baize laid out only late in the play for tragic heroes and heroines to spread themselves and their gorgeous costumes upon at death . . . Beerbohm Tree's floor coverings of 'real' grass with pluckable flowers and scampering rabbits carried the act of the stage cloth to the limit".

"*Groove numbers*. Some promptbooks of the eighteenth century and most of those of the nineteenth show at the head of each scene not only a word or two to indicate what sets are to be used (*Old Palace, Carvers Rock, Prison Arch, Wood and Cut Wood*), but also the number or numbers of the grooves in which the wings and shutters (flats) are to stand . . .

"*Prompters' signals* . . . The earliest symbol for 'Whistle,' dating from Restoration times, was a circle with a dot in it . . . The indubitable symbol . . .

which appeared in Garrick's time, was the letter W, usually boxed or circled . . . The use of flags as a silent substitute for whistles has been noticed in Phelps's *Macbeth* of 1860 . . . The call for music seems . . . to have been the principal use of the bell in earliest times . . ."

"Who gives out?" This query, or the order to 'Give out the Play,' often occurs at the end of the fourth act in prompt-books of the late eighteenth and early nineteenth centuries. At this point the manager or one of his officers came before the act drop to announce the bill for the following night. This 'giving out' is reminiscent of the 'Oration' of Molière's theatre, although in England it seems never to have developed into so fixed and elaborate a performance as was expected of the French 'Orateur.' Nonetheless, when it was a question of a new play, a new production, or a newly featured actor, the moment could be a tense one, necessitating a curtain speech of tact and eloquence".

Without doubt, *The Shakespeare Promptbooks* is the most practical reference tool for advanced studies in the field of Shakespeare-on-the-stage to appear in half a century. Professor Shattuck has effectively brought to light the potential that exists in extensive prompt-book research. Although the initial spadework was done some forty-odd years ago by the late Professor George C. D. Odell, his standard *Shakespeare from Betterton to Irving* remains a pioneer effort totally without reference to the American stage, and the passage of time shows all too well the errors to be corrected and the countless additions to be made. Yet the two-volume work is indispensable, for it is Dr Shattuck's belief that "we can do with many further contributory studies before we are quite ready to rewrite Odell and discard him".

But a word of caution. The author likens a promptbook to the Rosetta stone and suggests that only the "best-trained and most theatre-wise" be granted the privilege of decipherment. "In the measure that we bring knowledge and understanding to these documents, they may give back more knowledge to us". Like Champollion and the basalt stele,

knowledge begets knowledge. — Louis A. Rachow, Librarian, Walter Hampden Memorial Library, *The Players*, N.Y.C.

OSLEY, A. S., ed. *Calligraphy and Palaeography: Essays Presented to Alfred Fairbank on His 70th Birthday*. Illus. xxiii, 287pp. New York: October House, 1966. \$21.

In England in the period 1870-75, when public taste and craftsmanship had reached a nadir, William Morris led a vigorous fight for drastic changes in the crafts, including printing and calligraphy. Edward Johnston, just at the turn of the century, rediscovered the principles on which formal writing had been developed, and that an edged-pen made thick and thin strokes according to direction and not pressure. By the first decade of the 20th century he had many willing, even fanatical, scribes in his classes, and this enthusiasm brought about the formation of the Society of Calligraphers in 1908. The Society was short-lived in spite of its distinguished membership, but in 1921 the Society of Calligraphers (later the Society of Scribes and Illuminators) was formed, and numbered among its members Alfred Fairbank.

Alfred Fairbank was a "boy writer" at Chatham Royal Dockyard in 1911 at the princely sum of about \$1.50 a week. As a founder member of SSI ten years later, he had arrived. But he was not satisfied with being a mere member; he sought to preserve the tenets of SSI and saw to it that works needed and commissioned by the government, the Royal Household, institutions, and private commissioners were of the highest class.

Although he was never a pupil of Johnston's he has always revered the master, and even to this day prefers to think of E. J. as the epitome of all that is best in calligraphy. But Graily Hewitt and Lawrence Christie, devotees of Johnston, fashioned Fairbank for the next forty years, and in the 1920s Fairbank's interest in italic handwriting inspired him to design *Condensed Bembo Italic* type. Included in his many writings and articles are his *Handwriting Manual* in 1932, and latterly *Renaissance Handwriting*

with Wolpe in 1960. Always an indefatigable teacher, he has guided more than one thousand teachers in italic handwriting, and his latest textbook series, *Beacon Writing Books*, has received much acclaim.

Fairbank is modest in everything he does. He designed and quickly directed the production of the Royal Air Force Books of Remembrance with their 150,000 names; countless enthusiasts and historians, including your reviewer, have benefited by his advice, sometimes caustic, but always constructive. In the most recent exhibition "2,000 Years of Calligraphy" in Baltimore, 1965, seventy letters were exchanged with the catalogue compilers, and his patience and guidance saved many an error.

Fairbank retired from the British Admiralty with the Queen's honor of Commander of the British Empire, but even at sixty he found much to do. For his seventieth birthday, Dr Osley, an italic authority and devotee and a colleague of Fairbank's at the Admiralty, conceived the idea of a festschrift. Almost without exception (your reviewer was one exception because of the pressure of his own exhibition in Baltimore), contributors generously sent in their pieces. Starting with Ruari McLean's "Alfred Fairbank's Opus", it ends thirty-seven articles later with an anthology from the *Journal of the Society for Italic Handwriting* (which Fairbank had founded in the 1950s). Of the graphic representations, the woodcut by Reynolds Stone on the title page and that by Margaret Darrell on the last page deserve especial mention. Illustrations and printing are excellent, as is to be expected from the Press at Cambridge University.

Of the essays there are seven on palaeography, three on Arrighi and his contemporaries, four on writing masters, five on precept and practice, three on modern italic, and two on the history of the SSI and SIH; and there are ten articles reprinted from *The Bulletin and Journal of the Society for Italic Handwriting* (of which Dr Osley is the present editor).

From this collection it is not easy to single out any one article as the best. Each segment has its merits. J. A. Cole's biography of Fairbank is urbane and

illuminating, and Ruari McLean's bibliography of Fairbank most useful. There are learned works from the pens of Professor A. E. Gordon and Joyce S. Gordon of the Department of Classics, University of California, and from Professor Francis Wormald of the University of London. The late Professor B. L. Ullman, Albinia de la Mare, Berthold Wolpe, Dr R. W. Hunt of the Bodleian, and Joan Gibb of the University of London comprise a formidable team for palaeography. Perhaps the most exciting in this field is Miss de la Marc's study of Messer Piero Strozzi, but Joan Gibb's description of the fate of Seymour de Ricci's bibliography of all catalogues of manuscripts in the British Isles makes the most interesting reading. De Ricci had no one of the Lilly stature to support him, and his workslips now languish unprinted in the University of London Library.

The series on writing masters is written with verve and humor. Ray Nash's well-known love for the American writing masters (we eagerly await his next work to be published by the American Antiquarian Society) is a perfect example of a study of a man who had much influence on American style and taste, Benjamin Franklin Foster. Professor Nash has commented that most teachers of handwriting were "masters" and later "professors", though few if any had taken a degree.

In this series Sir Francis Meynell's happy piece, "According to Cocker", is outstanding and serves as a prelude to the more serious section on printing. These scholarly articles include much of interest by John Dreyfus on Emery Walker.

And so to italic and Fairbank. There are articles by the Reverend C. M. Lamb and Anna Hornby. Foreign contributors include America's Paul Standard in the East and Lloyd Reynolds in the West, and Bent Rohde in Denmark.

The anthology of articles reprinted from the *SIH Journal* round off italic and Fairbank's influence. In all, a magnificent tribute to a devoted italicist. This is yet another classic which will appear in booksellers' catalogues for \$30 or more before 1970. — P. W. Filby, Assistant Director, Maryland Historical Society, Baltimore

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AMERICAN NOTES & QUERIES

Volume V Number 2

October 1966

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

LADY MACBETH'S SUICIDE

THE CONSENSUS is that Lady Macbeth's suicide is probable but not certain, and the reason for this lies in Malcolm's speech:

What's more to do,
Which would be planted newly with
the time,
As calling home our exil'd friends
abroad
That fled the snares of watchful
tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-
like queen,
Who, as 'tis thought, by self and
violent hands
Took off her life; this, and what
needful else
That calls upon us, by the grace of
Grace
We will perform. . . .

(V.viii.64-73)¹

"As 'tis thought": these are the crucial words, the words which have convinced the majority of commentators² that Shakespeare sought, for one reason or another, only to hint at self-inflicted death and leave the rest to silence. But what I would like to emphasize here is that these words can be taken two ways: on the one hand

"as 'tis thought" might be accurately paraphrased as "so goes the rumor", and this is, of course, the usual reading. On the other hand, however, the words can be taken to mean "in accordance with the common suspicion", where "as" functions precisely as it does in a phrase like, "as you suggest", or "as you say". Now from a linguistic standpoint either reading is perfectly acceptable; hence, one who chooses, for one reason or another, to insist upon Lady Macbeth's self-murder may do so without feeling guilty. But from a dramatic standpoint, and I mean by that the "wheels and pulleys" of the play, there are further reasons to recommend the second reading.

Remember that it is Malcolm who speaks the words in question and remember too that shortly before he speaks them he is invited by Siward to "Enter . . . the castle" in which Lady Macbeth's death has just taken place. In other words, Malcolm leaves the stage, proceeds to the "scene of the crime," and then emerges again with news of what he found there. Would it be unreasonable to maintain that the overall impression here is that Malcolm has discovered the truth?

M. D. Faber

Tallahassee, Florida

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1. My quotation is from Neilson and Hill's edition of the *Complete Plays and Poems* (Cambridge, Mass., 1942).
 2. See, for example, *Coleridge's Writings on Shakespeare*, ed. Terence Hawkes (New York, 1959), p. 193; Bradley's *Shakespearean Tragedy* (New York, 1960), p. 299; G. Wilson Knight's *Wheel of Fire* (5th ed. New York, 1957); Homer A. Watt, et al., *Outlines of Shakespeare's Plays* (New York, 1956), p. 177. I include this last item because it tells us what the undergraduates are reading.

THE MARABAR CAVES: FACT AND FICTION

(Continued from p. 4)

To fit the caves into the meaningful pattern of the novel, Forster deliberately dissociates them from the relationship with Buddhism and Hinduism which all archaeological evidence points toward. He makes a negative reference to the Buddha in the context of the Marabar: "Even Buddha, who must have passed this way down to the Bo Tree of Gaya, has left no legend of struggle or victory in the Marabar".¹³ But all the details regarding dimensions, dates, topography, figure inscriptions, quality of the rock, and peculiarities of workmanship recorded in the old and new *Reports of the Archaeological Survey of India*, *The Imperial Gazetteer of India*,¹⁴ the *District Gazetteers of Patna and Gaya*, and the *Journal of Francis Buchanan* (1812)¹⁵ clearly reveal the historical fact that the Barabar Caves — the Sudama, the Lomashrihi, the Nagarjuni, the Vapika, the Kawa-dol — are closely associated with Buddhist monks and Brahmin ascetics. For instance the Sudama Cave has on the eastern doorway "an inscription of ancient Pali character, recording the dedication of the cave by Asoka".¹⁶ The Nagarjuni group dates back to 231 B.C., to the reign of Dasaratha, Asoka's grandson.

Whereas Forster writes that "Hinduism has scratched and plastered a few rocks",¹⁷ the archaeologists identify the vicinity of the Kawa-dol hill with the Buddhist monastery of Sitabhadra, which also includes many Hindu

Brahmanical figures, for instance the four-armed Durga slaying the buffalo-demon, Mahishasura.¹⁸ There is also a Shaivite Hindu temple in the Nagarjuni hills. In the vicinity of the Kawa-dol hill are found the ruins of a Buddhist shrine having a colossal statue of Gautam Buddha, "seated in the act of invoking the earth when he was attacked by Mara and his host of evil powers".¹⁹

The source of the nomenclature — the Barabar Hills — is also interesting in relation to the physical map. The name 'Barabar', says Cunningham, is "apparently a corruption of bara-awara (meaning the great enclosure), a designation applied to a valley in which the caves are situated having a strong defensive position".²⁰ But archaeological evidence is rather conflicting and therefore not fully reliable.

Forster's description of the Kawa-dol cave toward the close of Chapter 12 almost entirely agrees with the factual description of this cave in the *Archaeological Survey of India Reports*. Forster describes it as "a bubble-shaped cave" having a boulder which "because of its hollowness sways in the wind, and even moves when a crow perches upon it: hence its name and the name of its stupendous pedestal — the Kawa-dol".²¹ *The Archaeological Survey of India Reports* explains the source of the name 'Kawa-dol':

It is a detached hill rising abruptly from the plains to the height of about 500 feet; it is formed entirely of huge masses of granite piled precipitously one above the other and is crowned by a gigantic block of stone, which is quite inaccessible. It is said that this pinnacle was formerly

topped by another block, which was so perfectly balanced that it used to rock even when a crow alighted on it, and from this circumstance the hill acquired the name of Kawa-dol, or the crow's swing or rocking stone.²²

Francis Buchanan, the well-known scholar who conducted a walking tour in Gaya District in 1811, writes in his *Journal* (20 November 1811):

I went about ten miles to Kawa-dol, an immense rock of white and black granite. The people at a distance pretend that its name is derived from a rocking stone that was on its top so nicely balanced as to be movable by the weight of a crow. This, they say, fell down about fifty years ago, but the most respectable people say that their fathers never remembered such a stone, nor do they believe that it ever existed.²³

(To be continued)

V. A. Shahane

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13. *A Passage to India*, p. 124.
 14. *The Imperial Gazetteer of India* (Oxford, 1908), 12, 194.
 15. *Journal of Francis Buchanan, 1811-12*, ed. V. H. Jackson (Patna, 1925), p. 11.
 16. O'Malley, *Gazetteer*, p. 202.
 17. *A Passage to India*, p. 124.
 18. O'Malley, *Gazetteer*, p. 227.
 19. *Ibid.*, p. 228.
 20. *Archaeological Survey of India—Reports*, 1, 40. See also O'Malley, *Gazetteer*, p. 25.
 21. *A Passage to India*, p. 126.
 22. *Archaeological Survey of India—Reports*, 1, 41. See also O'Malley, *Gazetteer*, p. 227.
 23. *Journal of Francis Buchanan*, p. 12.
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AN&Q welcomes comments on any of the material appearing in its pages.

A SAINT'S DAY IN CAPRI

(Continued from p. 6)

At the call of the vesper bell, which rang much earlier than usual, I joined the crowd pouring into the church of San Stefano. A great part of the nave was taken up by the band of veterans, who stood there with hats on, performing a lively opera air in a most deafening manner. The priests had just brought out from the sacristy the famous silver effigy of San Costanzo, of which they are the guardians. It is a half figure of life size and represents his saintship with mitre on head, crosier in hand, and two fingers extended in benediction.

The precious idol was slowly borne down one aisle and up the other and finally deposited upon the chief altar. Men, women, and children knelt as it passed and with words and gestures devoutly begged the saint's blessing. To make this ceremony more imposing, long strings of huge firecrackers that had been arranged on the walls outside were now touched off, and at the same time the mason's fountain was set a-going and, for five minutes, squirted merrily away from the wand and other orifices. In the evening the flat man and his rockery were illuminated with little oil lamps.

The next morning was preceded and ushered in by furious volleys of firecrackers. It is plain that the Capriots enjoy nothing more than the peaceful explosion of gunpowder. The main feature of the day was to be the carrying of the silver saint in procession down to his former home, the church which bears his name, near the *marina*. By nine o'clock the piazza was

quite filled with *cantadini* in their brightest holiday attire. It was a sea of Phrygian caps and gaudy handkerchiefs.

His saintship was borne out from the church, the veterans meanwhile doing their whole duty. Close by the flagstaff, in the center of the piazza, was a stand decently covered with white. On this the saint was deposited, not without much ceremony, facing toward the apothecary's shop, and a gorgeous yellow canopy protected him from the sun. Certain ropes, provided with pulleys and stretched from the top of the apothecary's shop to another housetop on the opposite side of the piazza, passed directly over the saint's station; and the bustle of preparation at the two ends promised something, but what I could not guess.

Suddenly there was launched from the apothecary's roof an angel. She glided swiftly down one of the ropes, until nearly directly over the saint; then, by an ingenious contrivance, she was made to descend so as to be on a level with him. She was a good-looking angel, better dressed than most of the women present, and her heavenly origin was chiefly indicated by two shining silvery wings. Her very slim wooden legs, crooked at a sharp angle at the knee and sticking out separately behind, somewhat lessened the grace of her appearance. An empty censer was hanging from her hands. The stoutest and most venerable of the priests stepped forward bareheaded, filled and lighted it, and the white smoke rose freely in the calm air.

The angel being now adroitly jerked by a rope from behind, she and the censer were set swinging

in opposite directions, and she had all the appearance of voluntarily honouring the saint by waving the incense before him. This was the supreme moment of the show. Water squirted from the flat man's wand and oozed from the other orifices of the fountain while the peasants kept breathless silence. Then, as the angel reascended and began to glide backward toward the roof whence she had come, the waving of the incense seemed to be a benediction for all. It was touching to see how earnestly the people, many of them kneeling, crossed themselves over and over again, kissed their hands to the angel, murmured bits of prayer and, by a peculiar gesture of the two forefingers, asked her blessing.

This spectacle over, the procession was formed. It passed out through the massive medieval gateway and followed the windings of the steep road that leads down to the church of San Costanzo about a mile distant. The sun was hot, though it was still early in the morning, so that, instead of joining the line, it was pleasanter to step aside, as I did, upon the little public terrace, the Pincio of Capri, and watch it move slowly down.

(To be continued)

Robert Alder McLeod

A MISSING COMMA IN A. E. HOUSMAN

IF A. E. HOUSMAN himself, in numerous letters to his publisher Grant Richards, had not fussed so much about misprints in *A Shropshire Lad*, I perhaps would not have continued the tradition in nu-

merous articles. But in *More Poems*, XLVII, entitled "For My Funeral", the first two lines read in all editions, and continued in *The Collected Poems of A. E. Housman* (both by Jonathan Cape and Henry Holt), since 1936: "O though that from thy mansion/ Through time and place to roam,/" without a comma at the end of the first line, though a pause seems indicated.

I have recently seen the MS of "For My Funeral" — a sheet from Housman's notebook, on which the poet wrote the 12 lines, with a few withering comments. It is now in the collection of Mr Houston Martin of New York City, to whom I am grateful for letting me cite it. In the manuscript, line one ends with a comma, which should be inserted in all future printings, by no less an authority than the poet himself.

William White

Wayne State University, Detroit

QUERIES

Spiritualist pamphlet — I am trying to identify the place of publication and publisher of *Inward Prayer and Fragments*, 1896, a 48-page pamphlet, apparently by Tsunenoshin Osui Arai, a Japanese disciple of the 19th-century spiritualist leader, Thomas Lake Harris. — Mrs Sylvia V. Pederson, Staten Island, N.Y.

Theodore Roosevelt's ancestry — Can readers refer me to a source showing the President's alleged ancestry from the Scottish clan Mackay? The President's mother, Martha Bulloch of Georgia, was of

Scottish ancestry and had genealogical ties with such families as Stewart, Douglas, Baillie, Irving, etc. Possibly the Mackay source is in these lines? — Edgar H. Cantwell, Chicago

Who was "The Fra"? — A quotation, "Never retract, never explain, never apologize; get the thing done", is attributed to "the Fra" in *Maclean's Magazine*, 15 May 1927, p. 18:2. No indication is given as to the Fra's identity. What do readers make of it? — D. J. Barr, Toronto

Book collections — Some of the great book collections that have moved since the beginning of the century and not been dispersed by gift, sale, or auction, have gone to libraries; for example, the Church collection to the Huntington Library. Is there a list that has been compiled to show such transfers? Can readers supply examples? — A. J. Richter, Montclair, N.J.

"Potato Jones" — I have searched for the identity of this Englishman who is said to have been a "Spanish pirate" (an acquaintance told me about him; I do not know his sources), but I cannot locate such a character in the literature. — Margaret Payne, San Francisco, Calif.

Stendahl references — Where does Stendahl assess the merit of his mistresses? Admire a handsome Russian officer? Say that he deserves to be thrown out of a window? — H. St Tor, New South Wales

Charles Towne, Carolina — Does anyone know of any cartographic

or documentary evidence, such as manuscript maps, plats, or early surveys, that would help locate the exact site of the ruins of Charles Towne on the Charles River, Clarendon County, Carolina, in 1664? This is now the area of Cape Fear River, Brunswick County, North Carolina. I would like the information to be able to follow up Robbins' *Hidden America*, p. 160. — C. D. Thomas, *Wilmington, North Carolina*

REPLIES

"Worden" (IV:133) — In 1856 Susan Maria Ffarington [apparently the name has been spelled with and without the double "f"] edited for the Chetham Society *The Ffarington Papers: the Shrievalty of William Ffarington, A. D. 1636 . . . Documents . . . Selected From the Original Manuscripts at Worden*. . . . So it would appear that Worden was the family home or estate and on the title page in question it was intended to stand for "SMF of Worden" or "SMF at Worden". — Ellen M. Oldham, *Curator of Classical Literature, Boston Public Library, Boston, Mass.*

"Barleybreaks" (IV:147) — I was interested in the Note in your June issue by Calvin Israel, as he refers extensively to the game of "barleybreak". This game is fully described and its various origins traced in the book by Lady Gomme (my aunt), *The Traditional Games of England, Scotland and Ireland*, recently re-issued by Dover Press, N.Y. Her description of the game

might interest your readers, as it supplements the origins Dr Israel refers to. — Laurence Gomme, *Scarsdale, N.Y.*

Melville's "Neversink" (IV:151) — Mr Hayford, our General Editor, has suggested two possible answers: The first is that it is derived from Navesink Highlands, New Jersey, a high promontory with a lighthouse which is an important landmark for ships and which is often mentioned in sailing literature. The name is pronounced in three syllables, and is sometimes corrupted to Neversink; the second is that the name is merely parallel to such traditional names for ships as *Indomitable*, *Indestructable*, etc. — Richard Colles Johnson, *Northwestern Melville Project, Newberry Library, Chicago*

Kiss of Death (IV:41; 122, 151) — Mr Cohen's relationship of the phrase to later Jewish reconstruction of Hebrew *pi* in Deuteronomy 34:5 (thanks to a source of ambiguity where the phrase concerning Moses' death by "the word of the Lord" was read as "the mouth of the Lord") is quite convincing. So also is his relating of it to the Pseudo-Aristotle account of the poisonous maiden and Alexander the Great, though his suggestion that "the first coiner of the term" may have derived it from Hawthorne's reworking of the legend in "Rappacini's Daughter", thus giving it a 19th-century origin, must be forgiven as a scholar's lapsus. Pursuing Mr Cohen's lead, we also find detailed treatment of the medieval forms of the legend in Penzer's *Poison Damsels* (p. 24 f.).

But how to relate these possible sources to the phrase as associated with Judas' treachery? The general answer would seem to be that, in medieval times or earlier, a pre-existing figure was, because of its aptness, transferred to exegetic accounts of Christ's betrayal. The original query is thus narrowed to a request for earliest record of the phrase in this application. — B. Hunter Smeaton, *University of Alberta, Calgary, Canada*

"Father" Klaeber (IV: 67;151) — Though negative evidence is the hardest kind to find (no one is likely to declare, "Friedrich Klaeber was *not* in orders"), neither the brief vita in his *Festschrift* (*Studies in English Philology*, Minneapolis, 1929), nor the Geburtstag notices by Wilhelm Horn (*Archiv für das Studium der neueren Sprachen*, CLXXXIV [1943], 1) and by Martin Lehnert (*Zeitschrift für Anglistik und Amerikanistik*, I [1953], 122-24), nor the obituary by W. W. Lawrence, F. P. Magoun, Jr. and Kemp Malone (*Speculum*, XXX [1955], 516) mentions a clerical connection. Father Klaeber may, I should think, safely be defrocked. — Alan Cohn, *Southern Illinois University Libraries*

Lewis and Clark's main boat (IV: 151) — In Bakeless' *Lewis and Clark*, reference is made on p. 95 to a boat being made at the arsenal at Harper's Ferry — "a wonderful iron boat, such a craft as only an army officer would ever have designed". It goes on to describe the boat as being eventually covered with bark as Lewis had seen the Indians make them. Lewis named the boat *Experiment*. But the *Ex-*

periment proved to be a failure after only a month of running the falls of the Missouri. Lewis ordered the *Experiment* sunk. A replacement was forthcoming. Whether the name *Experiment* continued as a name for the replacement is questionable. The sources checked did not indicate this. — Jerome Drost, *Reference Bibliographer, Lockwood Library, State University of New York, Buffalo*

EDITOR'S NOTES & READING

The Society for the History of Discoveries was formed in 1960 for the purpose of stimulating interest in teaching and research in the history of geographical exploration. The Society includes in its membership people from many academic disciplines as well as laymen with an interest in the history of geographical discoveries. Its interests include such related subjects as the history of cartography, navigation, and colonial expansion. The Society will publish jointly with the Newberry Library a series of monographs, and manuscripts are now being solicited. An annual newsletter reports activities of the members and includes reviews of significant new books. The publication of a quarterly journal is under consideration. Meetings of the Society are held annually, and at these meetings papers are read and discussed. These meetings have generally been held in libraries and museums. This year the meeting will be at West Point, N.Y., 14-15 October. Annual dues are \$2.00,

and membership will be recorded by the Secretary, John Parker, University of Minnesota Libraries, Minneapolis, Minnesota 55455.

The Metropolitan Museum of Art is organizing the most comprehensive exhibition of American watercolors ever to be shown at the Museum. This major survey of over 300 watercolors, dating from 1757 to 1966, commemorates the founding of the American Watercolor Society in New York in December 1866. It also follows as a natural sequel to the Museum's panoramic exhibition of American paintings and sculpture held in 1965. A major portion of the exhibition will be retrospective of the art of watercolor painting in America from the middle of the 18th century to the present, with selections of over 160 watercolors from the Museum's permanent collection and 70 important loans from private collections. Another 70 watercolors by living members of the American Watercolor Society will be included. Twenty of these watercolors are in the Museum's collection. The other 50 will be selected for this exhibition by a panel of Society members whose work is represented in the Museum's collection.

The St Mark's Library of the General Theological Seminary (175 Ninth Avenue, New York, N.Y.), annually issues a list of new acquisitions in the field of "Early English Theology" and "Rare Books Other than EET". The latest lists appear in Volume 18, No. 12 (Summer 1966) of *New Book List*, and include, in the first part, some 350 STC/Wing period books with reference numbers; other STC/Wing

items appear in the second list without the numbers. It would seem useful if both lists had reference numbers, and if the Library could publish a numerical list of additions that may have been too late for inclusion in the revised STC, or do not appear among Wing's locations. At any rate, these are impressive acquisitions and speak well for the great energy of the staff of the GTS Library and its resources for research.

"Lieutenant Colonel Henry Larcom Abbot, Corps of Engineers, USA, as an engineer must, sought the truth. He combined extracts from the original records to tell a connected story that is both fascinating and authentic. All interested in submarines and the effect of this underwater power upon history owe him an obligation. We likewise owe one to Frank J. Anderson for the important information he has added to this reprint of a study that contains most, if not all, of the surviving early records pertaining to Bushnell and his submarines". So writes Ernest M. Eller, Rear Admiral, USN (Ret.), naval historian, in his Foreword to *The Beginning of Modern Submarine Warfare, Under Captain-Lieutenant David Bushnell*, compiled by Abbot in 1881, and reissued in facsimile, with additions by Anderson, by Archon Books, Hamden, Conn., \$10.

Distinguished ranking is due the Budapest Museum of Fine Arts' Spanish painting collection, among the greatest in the world. After the Prado and the Hermitage, the collection can pride itself on having the largest number of Spanish masterpieces, especially its seven El

Grecos, five important Goyas, and paintings ranging from Velázquez to Murillo. Reproductions, in fine color plates, are available in a beautiful book, *Spanish Masters*, by Marianne Haraszti-Takács, Keeper of the Museum. Published by the Corvina Press (and to be ordered from Kultura, P.O.B. 149, Budapest 62), the volume reproduces 48 pictures in handsome color plates, with a text by the Keeper.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Among the many series of concentrated manuals and reference works in small format, none has greater prestige or utility than the "Sammlung Götschen", published by Walter de Gruyter and Co. in Berlin and including well over a thousand titles. Among the most recent numbers are several titles which have a home in all research libraries as well as on the shelves of scholars in the fields represented. The second edition of Hermann Schneider's *Deutsche Heldensage* (1964; 148pp.; DM3.60), edited by Roswitha Wisniewski, is a fully documented history of continental German heroic legends, of which only too few have survived in anything like the original form. The sixteenth edition of Herman Weimer's *Geschichte der Pädagogik* (1964; 184pp.; DM3.60), edited by Heinz

Wolff, traces the history of educational theory and practice from fifth-century B.C. Greece to modern times. The book is a well-balanced, comprehensive study of educational philosophy, and it deserves careful study by all teachers and educational administrators who are concerned with the historical backgrounds of their profession. Dr Andreas Paulsen's *Allgemeine Volkswirtschaftslehre; I. Grundlegung, Wirtschaftskreislauf* (1964; 159pp.; DM3.60), of which the present edition is the sixth, is a basic manual of practical and theoretical economics. Paulsen's work is compact and lucid, useful as a reference book and welcome as informational reading.

A work of major reference importance in general libraries and in legal libraries is the *Handwörterbuch zur deutschen Rechtsgeschichte* (Berlin: Erich Schmidt Verlag), of which we note the first part, Aachen-Aufzeichnung des Rechts. The work is edited by Adalbert Erler and Ekkehard Kaufmann in collaboration with Wolfgang Stammer. Each article is provided with a bibliography and is signed by an authority in the field. There is a list of contributors and of abbreviations in the bibliographies in each part on the inside covers of that part. Every field of German, Germanic, and central European law and peripheral fields is covered. Articles on cities and provinces deal with the significance of these jurisdictions in German legal history. There are biographical articles on secular and clerical personalities who are important in law. Most important of all are the general articles on legal terms, broad subjects, specific

events, manuscripts, books, etc. (e.g., "Auctor vetus de beneficiis"). No research library or law library in any country can afford to be without this work.

The third volume of Johannes Haler's *Das Papsttum, Idee und Wirklichkeit* (Hamburg: Rowohlt Taschenbuch Verlag, 1965; 408pp., "Rowohlts deutsche Enzyklopädie", vol. 225-26; DM3.80) covers the period from Honorius II (1124-30) through Innocent III (1198-1216). The fourth volume will cover the period from 1216 through 1268, and the fifth from 1268 through 1316. In the same series, Hans Strotzka, *Einführung in die Sozialpsychiatrie* (1965; 152pp.; vol. 214; DM2.80), is an original work written expressly for Rowohlt. The growing importance of social psychiatry as an academic discipline and as a responsibility of public officials makes this manual a timely and significant contribution. In "Rowohlts Monographien", the richly illustrated series of biographies, vol. 86 is Urban Roedl's *Adalbert Stifter in Selbstzeugnissen und Bilddokumenten* (1965; 183pp. DM2.80). Stifter, one of the most durable of all Austrian authors, indeed of all 19th-century novelists, deserves a vastly wider audience than he has enjoyed outside of the Germanies; and a work such as Roedl's will help substantially in developing such an audience.

The second, completely revised edition of Gerhard Rohlf, *Lexicon graecanicum Italiae inferioris; etymologisches Wörterbuch der unteritalienischen Gräzität* (Tübingen: Max Niemeyer, 1964; 629pp.; DM64.—) is a much needed ex-

pansion of a work originally published in 1930. The arrangement is by Greek words, with indexes of words in Italian and the Greek dialects of southern Italy (all in Roman), Latin, French, Provençal, Catalan, Spanish, Romanian, Sardinian, Germanic languages, Slavic languages, Albanian, Arabic, other languages, and pre-Roman substrata. The main alphabet cites sources and references to dictionaries and scholarly works. It is a painstaking and accurate work, although Henry George Liddell's name has been spelled with a single l in at least one place (probably a typo). A similar lexicon of the Greek that has been spoken on the wharves from Alexandretta to Cadiz for three thousand years (and is still very much alive) would be useful.

The second fascicle (Lfg. 4 and 5) of Josef Mayerhöfer's *Lexikon der Geschichte der Naturwissenschaften: Biographien, Sachwörter und Bibliographien* (Vienna: Verlag Brüder Hollinek, 1965) carries this important reference work in the history of science to the beginning of the letter D. The tardiness of publication is unfortunate, but the work is well worth waiting for.

The seventh through the tenth fascicles of the *Stilwörterbuch* (Leipzig: VEB Bibliographisches Institut) carry this German Fowler from the letter l to s. When complete, it will be indispensable for anyone who composes in or translates from the German language.

Ibero-Amerika, ein Handbuch (Hamburg: Übersee-Verlag [Neue

Rabenstr. 28], 1964; 5th ed.; 713pp., folding maps), sponsored by the Ibero-Amerika Verein of Hamburg and edited by Friedrich Wehner, is a practical and comprehensive guide to jurisdictions south of Miami and the Rio Grande del Norte. The first section, on Latin America and the Caribbean in general, provides a broad general historical, cultural, and economic background. Subsequently each jurisdiction is considered separately, with sections on geography, cities, industry, statistics, politics, and history. These are useful selective bibliographies. This manual has an important place in all reference collections which are concerned with Latin America in any way.

Elzbieta Janiszewska-Talago's *Polska bibliografia penitencjarna 1795-1962* (Warsaw: Wydawnictwo Prawnicze, 1962; 107pp.) is a bibliography of prisons and penology in Poland. It is divided into three sections, each arranged alphabetically by author, viz., 1795-1918, 1719-1939, and 1945-1962. Unfortunately, there is no subject index. Bibliographies of prisons and penology are much too scarce, and Dr Janiszewska-Talago's work deserves wide imitation in other jurisdictions. However, future editions should include a subject index or the arrangement should be classified with an author index.

AN&Q is interested in comments and suggestions concerning the desirability of publishing a separate five-year cumulative index in 1967.

BOOK REVIEWS

CROW, Martin M., & OLSON, Clair C., eds. *Chaucer Life-Records*. xxvi, 629pp. Austin: University of Texas Press, 1966. \$15.

At least two recently published biographies of Chaucer follow Professor F. N. Robinson's introduction to his second edition of *The Works of Geoffrey Chaucer*, and disclaim knowledge of Chaucer's whereabouts from October 1360 to June 1367. Yet in 1955 Suzanne Honoré-Duvergé drew attention to the document in the archives of Navarre in Pamplona which records that Geffroy de Chauserre with three companions was given a safe conduct pass by the King of Navarre from 22 February to 24 May 1366.

The document itself was published as early as 1890 by Jean-Auguste Brutails. It passed unnoticed, possibly because Brutails transcribed the name of the English squire as Geffroy de Chanterre and headed it "Sauf conduit pour Geffroy de Sancerre, écuyer anglais". Even in English documents there is confusion between n and u in the spelling of Chaucer's name, and there is good reason to assume that Geffroy de Chauserre and Geoffrey Chaucer were identical. In 1366 many Englishmen, including the Black Prince, went to Spain, either to participate in the struggle between Henry of Trastámara and the King of Castile, Peter the Cruel, or to enlist with Charles le Mauvais for war against France.

This lag in the assimilation of scholarship may be dispelled by the new *Chaucer Life-Records* edited by Professors Martin M. Crow and Clair C. Olson. Here we find a photograph and transcript of the document, a comprehensive history of its exegesis, and an interesting alternative to the suggestion that Chaucer may have been in Spain for military reasons: "Documents preserved in the Navarre cartulary for 1365-6 refer also to safe-conducts granted by the king of Navarre to various pilgrims who were on their way to or from the shrine of St. James of Compostella. If Chaucer and his three companions were not on military service at the time, they may have been taking the overland route from France

on a pilgrimage to this famous shrine in Galicia".

This kind of approach, involving skill in interpretation as well as meticulous research and organization of facts, is characteristic of the work as a whole. It is a magnificent achievement, giving the student access to tremendous resources.

Preparations for *Chaucer Life-Records* began in 1927 when Professors John M. Manly and Edith Rickert were engaged on *The Text of the Canterbury Tales*. At their instigation a team of research workers headed by British historical researcher and archivist Miss Lilian J. Redstone engaged in a systematic examination of documentary sources. When the materials had been gathered Miss Rickert and Miss Redstone prepared to edit the life-records jointly. Miss Rickert died in 1938 but by 1941 Miss Redstone had completed a draft copy and sent it to the University of Chicago. There, along with the materials on which it was based, it remained untouched during the war years.

In 1947 Professor Crow made a preliminary survey and was later joined by Professor Olson. In 1950 the University of Chicago granted them formal permission to prepare the new edition of the life-records for publication.

Since Miss Redstone's draft was never intended for publication in the form in which it was compiled but was to serve as a stage in the final edition, the task confronting the two editors was immense. All the basic materials, notebooks, photo-stats, reports, transcripts, and records of all kinds had to be assembled, indexed, and surveyed with a view to revising, supplementing, and reorganizing the draft. Commentary and annotations had to be completed, the scholarship brought up to date, cross references made throughout the entire work, biographical notes on Chaucer's associates added, documents checked. In order to keep within publication requirements, the work had to be shortened by one third, yet condensed in such a way that nothing essential was sacrificed.

The present volume contains all the known life-records of Chaucer from contemporary sources, with 1400 as the terminal date. More than one hundred and fifty of these records were not included in the Chaucer Society edition

of the life-records published in 1900. The work is arranged in chapters under thirty-one subject headings, providing instant assembly of the source materials for the study of all the recorded aspects of Chaucer's life as courtier, diplomat, civil servant, and private citizen — his appointments, journeys, suits, and domestic affairs. Not only is all the evidence on a particular subject grouped but it is supplemented with full biographical detail and a commentary on the nature of the documents and printed sources. While no attempt is made to settle controversial issues the relevant evidence is clearly presented. As a result the reader has both the facts and the knowledge of what kind of inference may legitimately be drawn from them. In addition there is an appendix consisting of a chronological table of the life-records, four hundred and ninety-three items in all, with cross references, and a detailed index of persons and places. The footnotes give all, or nearly all, references to books and articles on Chaucer's life published since 1900, and selected references on background subjects.

The editors stress that it is a source book, and modestly observe that "it should be looked upon as a contribution, not so much to literary study and criticism, as to the study of biography and, incidentally, to the study of social and economic history as a whole". What their work does — and what the earlier edition did not — is to bring into focus many aspects of the period and make them live. We see Chaucer with greater clarity because we have more information about the men with whom he was involved, about procedures relating to his work, about the streets and buildings which he saw every day. In the chapter on Chaucer as controller in the port of London, we see the ships landing their goods at the small crowded wharves on the north bank of the Thames between the Tower and London Bridge, the customs headquarters on the wool quay bustling with civil servants, merchants, construction workers, the searchers with their boatmen and armed servants. All the details about the wool custom and the wool subsidy — rates, practices, men involved, loans to the King charged upon the tax, system of bookkeeping, volume of business, are comprehensively de-

scribed and documented. Such facts enable us to estimate the nature of Chaucer's work. Even negative evidence is significant: "No evidence has been found that Chaucer had any staff, either clerical or otherwise, at the wool quay except the deputies of whom the records are printed above. There were good reasons why the controller, who represented the king's interests in checking the collectors, should conduct his work in person. In contrast to the collectors, merchants of high standing much occupied with their own affairs and those of the city, and to such an official as the searcher, whose duties implied absences from the wharf, the controller had to perform his duties at the wool quay in person".

Consulting this work for a particular record, we cannot resist the accumulation of parallel facts which make the record live, or the collation of scholarly opinion on its significance. In the chapter on Chaucer's parents and their home in the Vintry, we are able to supplement the meager description in the records of the house in Thames Street, where Chaucer probably lived as a child, with geographical, architectural, and social details from a variety of relevant sources. In the middle of the Vintry, Thames Street was a main thoroughfare running parallel with the river and connecting to the quays by a number of narrow lanes. "To the rear of the Chaucer tenement and others ran the Walbrook, then an open stream used to carry off sewage from the houses on its banks and given to overflowing when the tidewaters were exceptionally high in the Thames". Above their tenements the wealthy vintners had luxuriously furnished houses with embroidered beds, table covers, silver dishes and other plate inscribed with their arms. They worshipped in three parish churches and since the Chaucer house lay in the parish of St Martin's, probably St Martin was the church that Chaucer once attended.

After paying generous tribute to the work of R. E. G. Kirk, F. J. Furnivall, and others who produced the Chaucer Society records in 1900, Professors Crow and Olson remark of their own volume: "The portrait, with some new lines added, has been brought nearer, into better focus, enlarged and made to seem

more life-like than ever before, but it is the same Chaucer whom students have come to know through the endeavours of earlier scholarship". We may also find that the personality of Chaucer becomes more elusive than ever. What, for example, did Chaucer think of his collectors such as Nicholas Brembre and Richard Lyons, with whom he was closely associated? — the one a ruthless merchant prince, sheriff, mayor, money-lender to the King, subsequently executed in 1388, the other a wealthy vintner who, as farmer of the petty custom and subsidy when Chaucer became controller, was found guilty of various extortions and imprisoned. Even this monumental work, for which we and subsequent scholars will always be grateful, cannot give us the answer.—*Beryl Rowland, York University, Toronto*

PUBLICATIONS RECEIVED

- Abbot, Henry L. *Beginning of Modern Submarine Warfare, Under Captain Lieutenant David Bushnell*. A Facsimile Reproduction of the Rare 1881 Pamphlet, With Biographical Appendices and Bibliography by Frank Anderson. Illus. 69pp. Hamden, Conn.: Archon Books, 1966. \$10.
- Allison, John Murray. *Adams and Jefferson: the Story of a Friendship*. Ports. 349pp. Norman: University of Oklahoma Press, 1966. \$4.95
- Clark, John G. *The Grain Trade in the Old Northwest*. 324pp. Urbana: University of Illinois Press, 1966. \$7.50
- Concordia Historical Institute. Dept of Archives and History. *Microfilm Index and Bibliography of the Institute . . . The Lutheran Church—Missouri Synod, St Louis, Missouri, 1954-1963*. Report 1. 182pp. St Louis: Concordia Press, 1966. Paper, \$3.
- Haraszti-Takács, Marianne. *Spanish Masters*. Trans. by Éva Rácz. 48 Color Plates. 29pp. Budapest: Corvina Press [order from Kultura, P.O.B. 149, Budapest 62], 1966. No price given.
- Harris, Richard Colebrook. *The Seigniorial System in Early Canada: a Geographical Study*. Maps & diagrs. 247pp. Madison: University of Wisconsin Press, 1966. \$10.

- Kalm, Peter. *Peter Kalm's Travels in North America*. The English Version of 1770, Rev. & Ed. by A. B. Benson, With a Translation of New Material From Kalm's Diary Notes. 2 vols. Illus. [The 1937 edition unabridged, with 2 additional illus. and a large fold. map]. N.Y.: Dover Publications, 1966. Paper, \$2.50 per vol., \$5 together.
- Kelly, Faye L. *Prayer in Sixteenth-Century England*. (University of Florida Monographs, Humanities, No. 22). 68pp. Gainesville: University of Florida Press, 1966. Paper, \$2.
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- Newcomb, Franc Johnson. *Navaho Neighbors*. Illus. 236pp. Norman: University of Oklahoma Press, 1966. \$5.95
- Shryock, Richard Harrison. *Medicine in America: Historical Essays*. 346pp. Baltimore: The Johns Hopkins Press, 1966. \$7.50
- Twayne's United States Authors Series: T-96, Ravitz, Abe C. *David Graham Phillips*, 191pp; T-97, Simonson, Harold P. *Francis Grierson*, 158pp; T-98, Ringe, Donald A. *Charles Brockden Brown*, 158pp; T-99, White, Robert Lee *John Peale Bishop*, 176pp; T-100, Floan, Howard R. *William Saroyan*, 176pp. New Haven: College & University Press, 1966. Paper, each \$1.95
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Lee Ash
Editor & Publisher



AMERICAN NOTES & QUERIES

Volume V Number 3

November 1966

KARL L. ...
...
NOV 23 1966

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AN & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSISTANT EDITOR

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Lawrence S. Thompson

ble —/In thy bolder Sea". The incredible word "Pussy" in the second stanza of this poem must surely be a misreading for churchman Pusey, as controversial a name in New England at that time as in England.

Virginia H. Adair

California State Polytechnic
College, Pomona, Calif.

NOTES

DICKINSON'S "ONE DAY IS THERE OF THE SERIES"

THE "internal obscurities" which Paul O. Williams discusses in Emily Dickinson's "One Day Is There of the Series" in *Explicator*, 23, no. 4 (December 1964), are compounded if we read into her words too many contemporary meanings. "Reflex Holiday", in her time, would be a pale image or reflection of a holiday, perhaps even a holiday in reverse. The "sharp Subtraction" is from the "Sum" of all God's blessings. "Caption" is the legal seizing of the dwelling. "Mention" is "evidence" or "trace", here fading as the pebble of identity sinks beneath the surface. (See the *O.E.D.* for these pre-1900 meanings of reflex, caption, mention.) These images, including "acre" — an open field where the "room" once stood — are all of desolation, echoed in other poems (see especially #876 and #963) that E. D. wrote around 1864, a time of grief over her physical separation from the Reverend Wadsworth and psychic engulfment: as she writes in #966, "Dropped — my fate — a timid Peb-

AN UNPUBLISHED ERNEST BRAMAH LETTER

IN THE LAST 45 YEARS of his life Ernest Bramah (1868-1942) was such a recluse, so uncommunicative, and his few published letters so barren of personal or literary detail that the following newly discovered letter to an apparent stranger is the most important and remarkable one we have. It is printed here by permission of the copyright holder, Kathleen M. Watt.

Marsden House,
Muswell Hill, N.
19 Sep '01.

Dear Sir,

I am exceedingly obliged to you for your letter & for the complimentary way in which you write of my book. I doubt if stories after the style of those which make up "The Wallet of Kai Lung" can ever obtain a wide popularity, but the very kind reception of the book at the hands of those who do like it is a sufficient counter-balance.

I am disinclined to put you in the way of reading earlier books standing to my name (assuming that you had the wish) after the opinion which you have formed of the last. Apart from this, Mr. Grant Richards has spoken to me once or twice of another series of Chinese stories, but I do not think that I shall be able to get these together before next Spring—possibly not until the Autumn. I also have in hand a novel of modern English life, which might be more popular than the Chinese stories, but less acceptable to the discriminating.

As regards your second enquiry I can only say that the idea was in part serious and partly burlesque; but where the one ends and the other begins I cannot always be quite sure myself. In any case, most of the incidents, backgrounds & superstitions have some foundation.

Yours sincerely

Ernest Bramah

Charles T. Gatty Esq.

The only earlier book by Bramah at that time was *English Farming and Why I Turned It Up* (1894), which was no great success. He did not bring out another series of Chinese stories until *Kai Lung's Golden Hours* in 1922, although *The Mirror of Kong Ho* (1905) is made up of imaginary letters of a Chinese boy in London to his father at home. The novel of modern English life to which Bramah refers is, I believe, *What Might Have Been: The Story of a Social War* (1907), reprinted a few times but completely lacking the high literary quality and uniqueness of the Kai Lung tales.

Yet, as Bramah himself realized, these are for the discriminating few. *The Wallet of Kai Lung* is still in print after 66 years, its admirers vocal in its praise: "Here's tae us. Wha's like us. Gey few, and they're a' deid".

William White

Wayne State University

THE MARABAR CAVES: FACT AND FICTION

(Continued from p. 21)

The most plausible of all the interpretations of Forster's use of the caves, in my view, is the one that identifies them with the voice of negation and nullity, chaos and

primeval darkness. Since the caves are intended to signify the powers of darkness, nihilism, negation, collapse of will and human relationships, and primeval evil, it is obviously necessary to isolate them from the Hindu or Buddhist faiths. In this regard it is interesting to note the legend that is attributed to the name Gaya, the district in which the caves are situated. O'Malley quotes a legend from the *Vayu-Purana*, which states that "Gaya was the name of an Asura or demon of giant size",²⁴ who was prevailed upon to offer his body as a sacrifice. The act of sacrifice transformed his character and consequently Gaya became a holy place. It is a story of the transformation of evil into good, and the earlier part of this legend accords with the spirit of Forster's interpretation of the caves as embodiments of evil and negation.

The question "What did happen in the caves?" leads us to an appraisal of Mrs Moore's and Adela Quested's experience. The Marabar echo physically or mentally shatters almost every character in the novel except Professor Narayan Godbole, the Hindu mystic. It results in the physical and spiritual breakdown of Mrs Moore, the awful hallucination of Adela Quested, the ugly upsurge of a feeling of isolation between Aziz and Fielding, Ronny and Adela, the English and the Indians. The Marabar is the voice of chaos and Old Night, evil and negation, primeval darkness and primitive horror. Forster's fictitious and metaphysical portrayal of the caves shows, as J. B. Beer has pointed out, the sense of "hostility of rock".²⁵ The caves are described as

"fists and fingers thrust above the advancing soil".²⁶ Therefore a visitor "finds it difficult to discuss the caves, or to keep them apart in his mind". Forster's recurrent use of the adjective "extraordinary" in relation to the caves is "significant and effective", according to Professor Frank Kermode.²⁷ "Nothing, nothing attaches to them", writes Forster, "Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil".²⁸ In my view the caves symbolize Ancient Night and primeval darkness. They stand for the negation of self. One strikes a match in that darkness, "immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit". The two flames never unite. Thus the self in the Christian mystic, Mrs Moore, or the self in the Christian rationalist, Adela Quested, encounters the "hostile" flame in the depth of the rock and, unable to forge any unity, recoils from the rock in sheer horror. The flames "expire" and the "cave is dark again, like all the caves".

The second crucial question concerns the alleged assault on Adela Quested. Did Aziz really commit the assault? Of course not. If not, why did Adela believe he did? One must carefully consider the background of her entry into the caves and her mental state. She enters the cave thinking of her proposed marital union with Ronny and the problems it will give rise to: "As she toiled over a rock that resembled an inverted saucer, she thought, 'what about love?'"²⁹ To

her the Marabar speaks of the horror of union by force and fear. She realizes suddenly that she does not love Ronny: "The discovery had come so suddenly that she felt like a mountaineer whose rope had broken. Not to love the man one's going to marry! Not to find it out till this moment!"³⁰ Her self recoils from the hostile rock, which echoes the voice of forced union without love. This echo resounds in her ear and impels her to level the charge of attempted rape against Aziz. The echo is silenced only in the course of the trial when the image of Mrs Moore appears before her mind's eye.

(To be concluded)

V. A. Shahane

Osmania University
Hyderabad, India

24. O'Malley, *Gazetteer*, pp. 1-2.

25. J. B. Beer, *The Achievement of E. M. Forster* (London, 1962), p. 148.

26. *A Passage to India*, p. 125.

27. Frank Kermode, "Mr. E. M. Forster as a Symbolist", *The Listener* (London), 2 Jan. 1958, p. 17.

28. *A Passage to India*, pp. 124-25.

29. *Ibid.*, p. 152.

30. *Ibid.*

31. *Howards End* (London, 1910), Ch. 5.

A SAINT'S DAY IN CAPRI

(Continued from p. 22)

At first the procession was so shut in by high walls that I could catch only glimpses of it, here and there, among the vineyards and fig trees, but its gradual advance was clearly marked by the successive explosions of firecrackers on the

tops of the houses that lay on the route. At length it reached a point where the walls cease and the road rises to a level with the tops of the orange trees in front of it, and the view was now unobstructed. It was a most pleasing sight. The distance hid all unsightliness of detail, and the bright-coloured line seemed to have no firmer support than the tips of the orange grove.

First marched fifty maidens in white, with blue sashes and veils. These were the *Figlia di Maria*. They have taken a vow neither to sit as models for artists, nor dance the tarantella, nor marry. It is commonly said that none but homely girls join this self-sacrificing band, but the truth is that some of the younger ones are very pretty. I suspect that recruits are enlisted at a very tender age, before these little beauties know the value of their charms, and that afterward those who have a chance to marry desert their colours, so that, of the older ones, only the more plain looking are left in the service. The other girls of the island jestingly call themselves by way of distinction, *Figlie del diavolo*!

The fifty white-robed maidens bore a blue flag. They were followed by about as many boys carrying the red banner of San Costanzo, with the saint's head marked upon it. Next came the frightful band of men known as the *Brothers*, most often seen at funerals, to which their presence gave a peculiar ghastliness. They wear a white gown reaching to the ground, and around their shoulders a small dark cape, the colour of which shows to which of the orders they belong. The head and face are covered by a tight-fitting white

hood, in which are holes for the eyes and which ends in a pointed flap that reaches to the breast. While their identity is thus quite concealed, their expressionless faces and apparently sightless eyes give them a grotesque and horrible appearance.

Next came that very holy man, the hermit of Capri, bearing aloft a crucifix; then about a dozen priests, several of whom had come over from the mainland. They were gay in scarlet capes, and chanted lustily. In their midst, borne on the shoulders of four of the *Brothers*, was conspicuous the glittering saint under his yellow canopy. Close on their heels followed the veterans, silent just at this moment, and after them that formidable corps, the Capri militia.

I should have recognized many of these citizen soldiers had they been nearer, but as it was I could distinguish only my tailor, straightening his legs as he walked, and my comely young barber who, as corporal, brought up the rear. Last of all came the crowd of peasant women, without whose following and wild singing no Capri procession would be complete. Their song was more pleasing for the distance, and their bright-coloured garments looked like broken bits of a rainbow. These Capri airs are remnants of ancient Greek music and are curiously executed. A part of the singers carry on the burden of the song in a shrill key for a certain time, at the end of which they let it drop to a low pitch. Then the others, who meanwhile have been moaning a sort of low accompaniment, rush in with their voices, seize upon and carry forward the shrill air until they are

themselves relieved of it in like manner.

In this order the procession made its way down to the ancient church of San Costanzo. There the silver effigy was placed on a conspicuous throne, and thither flocked the people during the day to seek its blessing. When at a later hour I strolled down, I found the interior of the little church so decked out with tinsel and coloured hangings that even the six famous antique marble columns, which are the chief ornament of this building, were hidden from view. As these columns had once seen the licentious revels of Tiberius in his *Palazzo al mare*, it seemed not improper that they should stand veiled in the presence of the great Christian saint. In front of the church a miniature fair was in operation, in which a clever juggler from the mainland was holding the attention of young Capriots and winning their pennies by the wonderful three-card trick.

This day of busy and happy idleness was crowned by a display of fireworks in the piazza in the evening. Many of the larger pieces failed, but the deafening firecrackers succeeded only too well. The most fun was made by dragging around among the crowd a pasteboard donkey and lady rider, which burnt and fizzed and exploded at all points in a marvelous way.

The next morning the procession was again formed and the saint brought back to the piazza. The angel came down once more from the apothecary's roof, waved her incense as before, and presented the saint with six wax candles, which are regarded, I am told, with peculiar veneration. His saintship next entered the church, took his

station upon the chief altar, and remained there for the rest of the day. He was followed thither by the band and the militia. The proud step of my barber told as plainly as words could have done that soldiering was his true calling. The veterans again made everything under the quaint little domes quiver with their brazen music. When they had retired and when the wild chant of the *Figlie di Maria* was ended, the women present pressed forward and knelt around the altar, waiting their turn to kiss the relics of San Costanzo. A priest held in his hands a small box, the glass cover of which was fastened to it by cords and sealing wax. In it was a finger bone of the blessed martyr lying on a bed of rose cotton. Each woman, as the box was presented to her by the priest, kissed it, touched her forehead to it, and kissed it again.

This performance, common throughout Italy, was originally a way of making the sign of the cross. Not until five days later, when the last perfume of the women's kisses might be supposed to have passed away from the holy little box, were the men allowed a like privilege.

Robert Alder McLeod

American Haiku (Box 73, Platteville, Wisconsin 53818) has published a pleasing little separate entitled *County Seat* by a fairly well-known Texas poet, Clement Hoyt. The amusing illustrations are by Vern Thompson of Wisconsin State University. Largely consisting of titled senryu, the booklet describes the traditional character types of any village, town, or city. Available for \$3, postpaid.

QUERIES

Alonzo de Chaves' map — I am trying to locate his map of America, or a prototype, showing the location of the "Jordan River" to accompany a translation of the De Ayllon log of their expedition to Cape Fear in July 1526. — *C. D. Thomas, Wilmington, North Carolina*

Introduction by Marquand — Among the John P. Marquand MSS, which he gave to Yale University in 1959 — now housed in the Beinecke Library — is an introduction he wrote for a book by Heinz Rettig. Two versions of three and two pages, typescripts with MS changes in Marquand's hand, are among the Marquand papers; but there is no date, nor do I know the title or publisher of the book, which seems to have been a collection of essays or sermons. Can anyone tell AN&Q if such a book by Heinz Rettig was published, by whom and when? Where is there a copy, and does it contain Marquand's introduction? Information is needed to describe it in a Marquand bibliography, which I am preparing for publication by Yale. — *William White, Detroit*

Johann Strauss — I am trying to identify title, date, and place of publication of an essay or biography of the "Waltz King" Johann Strauss, written by I. Schnitzer, probably in the late 19th century and in German. Can the author be further identified? — *Donald LaChance, Dana Point, Calif.*

"The Mother of the First King" — Who is the author of this 15-line sonnet beginning: "Long, long ago when Earth and Life were young . . ."? It is known to me in a manuscript copy by John Sloan, who made a lithograph of the subject in 1908. The poem does not appear in the usual indices, and is unlikely to be by Sloan himself. — *Peter Morse, Washington, D.C.*

Allen's "Summer in Arcady" — In James Lane Allen's unduly neglected novelette *Summer in Arcady* (Macmillan, 1896), the teenage hero, Hilary, teases his rural sweetheart by singing a provocative song of four quatrains. The middle stanzas are as follows:

O, the little boy cried: "Come play
in my corn!"

But the little girl she cried: "Nay!"
And he worked on and she played on.

O, they lived to see their wedding-
day.

O, the little girl cried: "I'm afraid
of your corn!

So you come play in my hay!"
The little boy sped but the little girl
fled.

O, he caught her on their wedding-
day.

The feebly structured verses are not in the style of other work by Allen, though he did attempt unsuccessfully to write lyrics for music. Evidently Allen wished the song to pass as traditional, for the story does not imply that Hilary — expelled at 17 from the state college — was capable of improvising even such lines as these. The coyness of the repeated "little boy . . . little girl" suggests that Allen feared the hay-corn symbol, whether his own or borrowed, and tried to veil it with nursery rhyme phrases. The

story was considered daring at the time it appeared serially as "Butterflies" in *Cosmopolitan* (Dec.-March, 1895). To justify its subsequent publication in book form, Allen deleted such fearsome words as "sexual" and wrote an incredibly homiletic preface. Is there a popular or folk version of this Freudian Boy-Blue? — V. H. Adair, *Claremont, Calif.*

Gide's "Persephone" — In 1948 the Banyan Press (Paulet, Vt.) had in progress the first translation into English of Gide's *Persephone*. It was to have been set in Bodoni by hand and printed on white Rives in an edition of 500 numbered copies. Did this translation ever appear? If so, can any reader locate a copy? — Peter C. Hoy, *Leicester, England*

Miles Evergood — Can anyone tell me about this Australian-born American artist who died in 1939? I believe he had changed his family name from Blashki, but I do not know whether this was done before or after his arrival in the United States in 1898. Any particulars or references to printed biographical material will be appreciated. — Robert M. Rennick, *Mount Pleasant, Mich.*

Who was Shebnah Rich? — I believe he wrote a book entitled *Truro, Cape Cod; or, Land Marks and Sea Marks* (1883), but this is all I know of him. Additional biographical or bibliographical information is requested. — Robert M. Rennick, *Mount Pleasant, Mich.*

REPLIES

Saintsbury and Burchell (V:6) — Saintsbury's rude Mr Burchell was not a real-life personage but a doubly fictitious one. In Goldsmith's *The Vicar of Wakefield*, the great Sir William Thornhill masquerades as Burchell, an eccentric, plain-spoken man of broken fortune, in order to befriend the Primrose family in secret. In Chapter XI, the spurious Lady Blarney and Miss Skeggs regale a Michaelmas-eve gathering with tales of high life at court, which are designed to lure the Vicar's daughters to London; meanwhile the unsuspecting Vicar resents "the very impolite behaviour of Mr. Burchell, who, during this discourse, sat with his face turned to the fire, and at the conclusion of every sentence would cry out *fudge*, an expression which displeased us all, and in some measure damped the rising spirit of the conversation". — John O. Rees, Jr., *Kansas State University*. [AN&Q thanks the many other readers who replied to this Query. — Editor].

The Secret Treaty (V:7) — This is probably the treaty signed at Lyons, 5 April 1503. As Prescott notes (*Ferdinand and Isabella* [Phila., 1892], p. 467), the treaty "was arranged on the basis of the marriage of Charles, the infant son of Philip, and Claude, princess of France". Prescott summarizes the terms of the treaty. For the treaty itself, see Jean Dumont, *Corps universel diplomatique*, 4, 27-29. Philip, with possibly two others, was the French agent; Father Bernardino Boil, abbot of San Miguel de

Cuxa, was the Spanish agent (see Mariana, *Historia de España*, Bk. 27, ch. 19). — Mac E. Barrick, *Asst. Prof. of Spanish, Dickinson College*. [The Query still asks "Does the treaty have a title, and is a contemporary manuscript still in existence? Where?" — Editor].

Christening ships (II:120) — See Frederick J. Bell's *Room to Swing a Cat* (1938), p. 206. It would be interesting to know, however, when wine was first substituted for Holy Water. — D. J. Barr, *Toronto, Ont.*

Anatomical elevation (II:137) — "This was arranged by nature to minimize the danger of the testes being pressed together while sitting", says Porter Davis, in *Handbook for Husbands*, pp. 15-16. — Lucy Maude Triton, *Vancouver, B.C.* [Thus are casual myths perpetuated. See also the more scientific explanation in AN&Q III:73. — Editor].

EDITOR'S NOTES & READING

The popular Portuguese blues type of music called Fado is described by John M. Reed in the July 1966 issue of *The American Record Guide*, pp. 1044-47, and includes a list of Fado in LP records. The terminology of this elusive subject, its folk origins "in the brothels and on the docks" in the 19th century, are commented upon. We welcome this article which may help make the music better known to American readers.

Gale Research, publishers of numerous important reference tools and the *Book Review Index* (Book Tower, Detroit, Mich. 48226), launched this Fall's list of titles with excellent photographic reprints of six greatly needed books which are generally in tatters or long missing from American libraries. In alphabetical order, they are our old friend E. Cobham Brewer's *Historic Note-Book with an Appendix of Battles*, Phila., 1891 (997pp., \$27.50); Albert R. Frey's *Sobriquets and Nicknames*, Boston, 1888 (482pp., \$14); Thomas R. Harbottle's *Dictionary of Battles*, N.Y., 1905 (298pp., \$8); Edward Latham's *Dictionary of Names, Nicknames, and Surnames of Persons, Places, and Things*, London, 1904 (334pp., \$9.50), which along with two less-known works make quite a contribution to the reference shelves necessary to any good library, personal or institutional. The other two volumes are *Who's Who Among Living Authors of Older Nations*, Vol. I, 1931/32, edited by Alberta Lawrence (c1931, 482pp., \$15), including its indices by country and lists of pen-names; and, for the historical and genealogical researcher, Emil Meynen's *Bibliography on German Settlements in Colonial North America, Especially Pennsylvania Germans and Their Descendents, 1683-1933*, Leipzig, 1937 (636pp., \$20). It is wonderful to have these basic reference books at hand again — with the promise of many similar titles to come in the Gale series. AN&Q has already referred more than a dozen readers' Queries to these books.

Shakespearean reference books have come to the student's library in profuse abundance in the past months, largely through the reprint program of Dover Publications, N.Y.; readers are referred to entries in our next Publications Received column under Abbott, Moulton, Odell, and Thiselton Dyer. Publishers have helped make the Bard approachable from every angle, but this lot, covering acting, production, criticism, grammar, and folklore, is a most unusual one and deserves the deepest appreciation of students and scholars since some of the books are nearly unobtainable in the original editions.

Computers and the Humanities, a new publication to be issued five times a year by Queens College of the City University of New York (\$4 postpaid) aims "In our age of ephemeral vogues, in humanistic scholarship as in other activities" to concentrate on news, an annual bibliography, directory of scholars, listing of computer courses, and articles of interest to humanists who use computers. The magazine's theme suggests that "the time has perhaps arrived for a more serious look at the position of the humanistic scholar in the world of data processing". Two thoughtful book reviews enhance the first issue.

Three recent books about the West have struck our fancy, ranging from warfare to adventure to utopianism. First, another fine defense of Major Marcus Reno, who suffered so as a martyr to events leading up to the Custer tragedy — "a victim of vicious Army politics. The in-

competence, egotism, and stupidity of glory-seeking George Armstrong Custer pushed him into the spotlight of American history" (Terrell & Walton, *Faint the Trumpet Sounds*. N.Y.: David McKay, \$6.95). Then Henry P. Walker's exciting story and analysis of the economic factors that concerned *The Wagonmasters: High Plains Freightling From the Earliest Days of the Santa Fé Trail to 1880* (Norman: University of Oklahoma Press, \$5.95). The traders and speculators, to say nothing of the wagon men, who engaged in this risky business had everything to lose, but it was their persistence that brought civilization into the West even after the incursion of the railroads. As a young boy I heard many wonderful stories about the wagon trains from one of the last of the bullwhackers, the famous photographer and explorer William Henry Jackson, and all that he told me is borne out by Mr Walker's researches. Last of the lot is from the relatively new press of the University of Nevada, at Reno, Wilbur Shepperson's *Retreat to Nevada* (\$5.25), a careful history and description of the little-known Nevada Cooperative Colony, which flourished from 1916 to 1918, and heroically promoted utopianism, Marxist doctrine, and anti-war feelings during World War I. Most of the source materials about the Colony have been lost but fortunately much has been preserved in the papers of Senator Patrick A. McCarran now deposited in the Nevada Historical Society, and this romantic adventure of a small group of American idealists will not be forgotten in history.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Some of the current national and regional atlases are producing imaginative and useful maps which are significant for many fields other than geography. The *Geschichtlicher Atlas von Hessen*, issued by the Hessisches Landesamt für geschichtliche Landeskunde in Marburg, covers regional costume in Lieferung 42, castles in Lfg. 32a and b, organization of the imperial knighthood in Lfg. 21a, and administrative subdivisions in Lfg. 24.

The *Österreichisches biographisches Lexikon 1815-1950* (Verlag Hermann Böhlhaus Nachf.) is now about half complete with Lfg. 16, covering Knolz through Kolowrat-Krakowsky. Signed biographical sketches from fifty words up to two or three thousand words, depending on the importance of the individual in question, are accompanied by lists of his publications and works about him.

Gerhard Creutz, *Taschenbuch der heimischen Singvögel* (Leipzig: Urania-Verlag, 1966; 2d ed.; 168pp.; DM6.-), is a handsome little guide to the commonest songbirds of central Europe. The colored illustrations by Engelberg Schöner have a high rank in current bird art and justify a place for this inexpensive book even in collections which or-

dinarily do not include titles in foreign languages.

Johannes Hemleben's *Ernst Haeckel in Selbstzeugnissen und Bildokumenten* (Reinbek bei Hamburg: Rowohlt, 1964; 169pp.; "Rowohlts Monographien", 99) is a long overdue popular biography of one of the most influential scholars of the last century. *Die Welträtsel* is no longer a controversial book or, indeed, even a reliable biological treatise, but it is a monument of 19th-century thought. This latest addition to Rowohlt's series of biographical studies combines scholarly research and popular appeal in a richly illustrated, fully documented work which will be a point of departure for any study of the history of biological science since Linné. Other recent titles in this set include a German translation of André Maurois' *Napoléon* (1966; 148pp.; no. 112) and Michel Aucouturier's *Boris Pasternak* (1965; 172pp.; no. 109). Aucouturier's work is that of a devoted *aficionado*, but he could have made effective use of certain correspondence of Mr Pasternak which is available in North American libraries.

BOOK REVIEWS

VEALE, Elspeth M. *The English Fur Trade in the Later Middle Ages*. 251pp. Oxford, England: Clarendon Press, 1966. £2/5/-

The Knight of La Tour Landry, giving moral instruction to his daughters, tells how a girl lost a husband because she discarded her furs: when her suitor came to visit her, she wore a simple kind of A-line unfurred cotehardie in order to show

off her shapely figure. But he did not like the look of her face, which was frozen with the cold, and he chose her rosy, fur-clad younger sister instead.

This girl's folly would have been immediately apparent in the 14th and 15th centuries when people not only wore a *pilche*—the equivalent of today's fur coat, but often several layers of fur-lined or fur-trimmed garments, as well as furred gloves, boots, hats, nightcaps, and dressing gowns. Of the fourteen gowns which twelve-year-old Princess Philippa took with her when she married the King of Denmark in 1406 eleven were furred, including the blue mantle which she was to wear on rainy days. Her wedding gown was heavily furred with ermine and *minever* (squirrel), and fur was used for her boots, slippers, bed coverings, and the liveries of most of her escort. Of trimmed *minever* alone, 32,762 skins were sewn into furs.

Furs were used both for comfort against the cold and for prestige. The wealthy not only wore splendid furred robes but slept under coverlets of leopard skin or of ermine lined with squirrel. To enhance their standing they would deck out their retinue in furs, down to the trappings of their horses. Even on the brasses of their tombs they proudly displayed the fur linings of their robes.

Worn furs were sufficiently valuable to be bequeathed in wills. John of Gaunt left his wife robes which he had acquired from his cousin, the Duchess of Norfolk. When they became too shabby they would presumably reach the second-hand market where trade was sufficiently brisk to be subjected to strict legislation. In London, street hawkers were restricted to the trade, and craftsmen working on new furs were forbidden to sell old ones. In Paris, the *fripperers*, those who dealt in used merchandise, could not buy furs which were wet or bloodstained or procure them from thieves or lepers, in brothels or taverns.

Furs were also a useful security for those needing money, and it is not surprising to find skinnners acting as both pawnbrokers and moneylenders. Sometimes the creditors concealed the interest on such loans in goods which the debtor was required to buy at an inflated price such as "old furreys and old moughtheton coverletts and certeyn roten and naugh-

thy stolkfysse" for which one complainant paid eight pounds.

Such details are among those accumulated from the records by Dr Veale and used to illustrate the importance of furs in the later Middle Ages. There is a need for her book. No scholarly history of the English fur trade exists; nor is there a full-length history of the London Skinners. Dealing with considerations which influenced the wearing of furs, the craftsmen involved and their fraternities, the economics and politics of the European fur market, it is an indispensable book for the social historian and for the economist. Its remarkable liveliness also makes it attractive to the general student of medieval literature. Dr Veale combines scholarly thoroughness with a feeling for color, with an awareness of what particular item is too illuminating to be passed over in a footnote. She presents the mass of carefully annotated detail vigorously but with a sense of proportion, with an eye on the point she is making, so that it never weighs the book down. She is particularly skillful in explicating the motive behind the facts and in making interesting but justifiable inferences from the records.

Dr Veale shows that as long as the wearing of furs was considered a social privilege the fur industry flourished. The earlier sumptuary laws stating who was entitled to wear furs and giving the furs appropriate to each class no doubt stimulated the interest by spurring on the socially ambitious. The skins of most fur-bearing animals native to Europe served the market—ermine, sable, polecat (*fi-chew*), stone marten (*foynes*), snow weasel (*lettice*), fox, civet cat (*genette*), otter, beaver, hare, lamb, rabbit, mole, and dormouse among them. But this remarkable variety, which was characteristic of the trade during the 13th century, gave way to a predominance of imports from the Baltic. Most of these imports were squirrel, and they were largely controlled by the Hanseatic merchants. A curious technical language arose to denote the various types of skins used. "Cris et bis est le dos en yver desquirel et la ventre en yver est menever", noted one clerk in the *Liber Horn* (c. 1311). "Popel est de squirrel en contre este. Roskyn est de squirrel bien en este. Polane est esquireux neirs. Strandling est squirrel entre le feste seint michel". There

were also terms classifying the skins by color, place of origin, quality, and packing.

In the 14th century the fashion-conscious nobility wore *minever* and *gris*. Of skins unloaded in London by far the largest proportion were squirrel: between July and Michaelmas 1384, 377,000 out of 396,087 skins imported were squirrel and between March and November 1390, 307,000 out of 324,984. But between 1392 and 1394 Richard II spent an unusual amount on ermine, marten, budge, lamb, and beaver skins. This order presaged change. Marten took the place of squirrel among the 15th-century nobility and by the end of the century squirrel was rarely found in fashionable wardrobes. Its technical terms fell into disuse and eventually *clair*, the fur which lined Cinderella's party slipper, became *verre*.

By the 16th century furs gradually lost their value as status symbols all over western Europe. Instead, men and women of fashion spent large sums on exotic fabrics, jeweled brocades and damasks. The new fashions, such as padded sleeves, quilted doublets, chamois leather linings, and the farthingale, as well as glass windows and an extended use of coal, helped to keep out the cold.

In the skinnners' trade there was a sharp decline. Not only were fewer furs being worn but such as were in demand — sable, marten, stone marten, beaver, and budge — were at least twice the size of squirrel skins and required less stitching. In York in 1517 the skinnners revealed that they could not produce their pageant for Corpus Christi without assistance. In Oxford the skinnners disappeared from the 16th-century records. In London the skinnners, patronized by royalty and the nobility, had been a powerful body. By the middle of the 16th century, however, the men controlling the company were general merchants with little interest in furs, although the supervision of the industry was still part of their duties. By the end of the century it was rare for officers of the company to be men skillful in furs and the working skinnners were often critical of their leadership. In 1591 the London skinnners petitioned the Queen, describing themselves as "the poor, miserable, decayed people, handicraftsmen of the Mystery of the Skinnners of London", and they attributed their failure to the fact that "the

usual wearing of furs . . . is utterly neglected and eaten out by the too ordinary lavish and unnecessary use of velvets and silks". The word skinner disappeared from everyday speech, and today only in a few towns do street names such as Skinnners Row and Budge Row serve as a reminder of this once flourishing industry.

Furs mentioned in Middle English romances and in documents usually receive imprecise glossing. Dr Veale's appendix of technical terms used in the medieval fur trade contains some startling definitions. Her evidence from the *Liber Horn* for defining miniver as squirrel appears incontrovertible. Yet it is usually glossed as ermine. Halliwell declared that it was the fur of ermine mixed with that of the small weasel and added that the white stoat in Norfolk was called *minifer*. Of the meaning of *konynghe* — "j tymmer operis albi dicti vulgariter koninghe" — she is less certain. It is, surely, simply a variant of *ME. coning*, *OF conin*: rabbit. Her etymology of *budge* (imported lamb-skin) goes further than the *MED* and is enlightening. She derives it from the Moorish kingdom of Bougie in North Africa, a flourishing trading center from the 11th to early 14th centuries, which exported *peleterie d'aigniaux* to Bruges in the 13th century.

Altogether this work is a most valuable contribution, not only for scholarly reference on aspects of trade, labor conditions, and fashion, but for delightful browsing. — Beryl Rowland, York University, Toronto

LE CLAIR, Robert C., ed. *The Letters of William James and Théodore Flournoy*. Foreword by Gardner Murphy. xix + 252pp. Madison: University of Wisconsin Press, 1966. \$6.75

To read this book was, for me, a thoroughly dispiriting experience. It contains well over 100 letters and postcards which represent a correspondence between William James and the Swiss psychologist Théodore Flournoy. The first letter is from Flournoy to James and is dated 15 October 1890. The last entry is a post-

card from James to Flournoy dated 12 August 1910, exactly two weeks before James died. Professor LeClair has translated Flournoy's letters into English from their original French and has provided useful but unfortunately by no means comprehensive annotations. The annotations appear as footnotes, in the form of an introduction to the correspondence as a whole, and as prefaces to each of the four sections into which he has divided the correspondence.

Professor LeClair speaks in his introductory remarks of a free, warm flow of thought and feeling in the letters, and comments upon the keen wit, warm humor, and rich sense of the human spirit which permeate the pages. So be it. What also permeates the pages is the terrible depression which afflicted James and to which Flournoy not only responded but apparently shared. As early as page 9 we find James saying that he has "had bad cerebral fatigue for a year past"; from then on it is all downhill. A wistful and far-away quality pervades both sides of the correspondence even when there are no explicit references to hard times and sadness. In 1893 James says "I had two months of the profoundest melancholy" while in 1895 he is "bowed down with work". By 1896 the angina pectoris which was to kill James has made its appearance and Professor LeClair notes that James' courage made a great impression on Flournoy, "who was often in poor health and far less active and optimistic". In 1897 we find Flournoy in a period of "listlessness, dullness and apathy" while in 1900 James offers the doubtful encouragement that "you must expect to feel terribly heavy and depressed in the English climate for a month; but you will probably be proportionally elated when you come away". All this is punctuated by exchanges about spiritualism, rejuvenation through injections of lymph, and comments about the beneficial effects of galvanism! In 1901 James writes "I hope . . . you find your nerves in better condition. I went to complete *smash* after my return home". After 1901 such comments occur with ever increasing frequency and, as Professor LeClair notes, they dominate the correspondence in the period 1906-10 which he himself subtitles "Fulfillment and Despair".

It may be that I have exaggerated the

effect of these passages by selecting them in this way, but they illustrate a quality which seems to me to pervade even those letters in which no personal problems are discussed. One feels each letter begin and end with a neurasthenic sigh. All this is a long caveat to the reader, who will find much of interest in the letters but would do well to read them with a bottle of euphorogenic medication at his side. For the letters do cover a highly productive and interesting period in James' life and touch on many persons and subjects of great interest. The depressive quality, which was part of James over his entire life, merely intrudes to make the letters harder to read.

Among the various subjects touched upon in the correspondence are James' feelings toward Münsterberg (which were mixed); some pungent comments on Wundt ("I think that some machinery will have to be organized to *pay* men for not writing books, from whom there is some reason to think that the world is threatened"), and rather too many discussions of F. W. H. Myers and spiritualism. In the political area the Spanish-American War and the Dreyfus affair make their expected appearance.

In many ways the interest as well as the tone of the entire correspondence is epitomized in a letter from James to Flournoy dated 28 September 1909 (a letter which has been published before). In this letter James responds to the news of the death of Flournoy's wife with a long and newsy report on Charles Eliot, spiritualism and Eusapia, the Clark Conference, Freud and Jung. The expressions of sympathy which open and close the letter are of a remote and detached kind which may reflect exquisite tact upon the part of James. They may also reflect the inner bleakness which seems to have drawn James and Flournoy together in the first place. In any event, apart from a closing expression of love, the last sentence in the letter is "Well, it is pouring rain, and so dark that I must close".

Anyone with a serious interest in James, in Flournoy, in philosophical psychology, or in the decline of the West, will find these letters of great value, providing, of course, that he can stand to read them. — Paul F. Crane, *field*, M.D., The Rockefeller University, New York City

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

DEFOE'S "THE SHORTEST WAY"

PREVAILING CRITICAL OPINION has it that the irony in "The Shortest Way With the Dissenters" is not revealed internally, that it is only by means of external information that we can perceive Defoe's intent. We know that Defoe intended to plead in favor of tolerance toward Dissenters. Most critics have felt, however, that either the irony was situational and was intended to be apparent only when Defoe revealed his authorship long after publication; or, while Defoe may have intended verbal irony, his High Church persona was a too-successful imitation of current Tory pamphleteers and thus the piece fails as satire. While I concede that as verbal irony the tract is not very successful, I wish also to suggest that the analogies which begin and end the tract disclose its ironic purpose.

It begins, "Sir Roger L'Estrange tells us a Story in his Collection of Fables of the Cock and the Horses. The Cock was gotten to Roost in the Stables, among the Horses, and there being no Racks or other Conveniences for him, it seems, he was forc'd to roost upon the Ground; the Horses jostling about for room, and putting the Cock in danger of his Life, he gives them this grave Advice; *Pray Gentlefolks let us stand still, for fear we should tread upon one another*".* The tract continues, "when [the Dissenters] had the power in their Hands, those Graces [i.e., tolerance] were strangers in their Gates" (p. 115). Next follow a number of telling arguments against the Dissenters, in the course of which the persona's voice becomes increasingly shrill; late in the piece comes the following statement in which the various intellectual and emotional threads of the argument are focused: "How can we answer it to God, to the Church, and to our Posterity, to leave them entangled in the Fanaticisme, Error and Obstinacy, in the Bowels of the Nation; to leave them an Enemy in their Streets, that in time may involve them in the same Crimes, and endanger the utter Extirpation of Religion in this Nation!" (p. 132).

The Dissenters, then, are said to constitute a real and considerable danger to the state. If we now return to the opening analogy, we must at once recognize its irony. However unflattering the comparison may be to the Dissenters, the Horses ought not be seriously alarmed at the danger of being stepped on by the Cock. The irony, though somewhat obscured by the persona's more reasonable remarks at the beginning of the tract, is

* Daniel Defoe, *The Shortest Way With the Dissenters and Other Pamphlets* (Oxford, 1927), p. 115. All subsequent references (parenthesized in the text) are to this edition.

obvious when juxtaposed with this later statement. On the basis of this extraordinary fear, the persona concludes:

Alas the Church of England! What with Popery on one hand and the Schismatics on the other; how has she been Crucify'd between two Thieves.

Now, *let us Crucifie the Thieves.* Let her foundations be establish'd upon the destruction of her Enemies: the Doors of Mercy being always open to the returning Part of the deluded People: let the Obstinate be rul'd with the Rod of Iron. (p. 133)

The ironic intent is most evident in this final passage. Only a Horse who is so remarkable as to be frightened by a Cock could deem such steps reasonable. Here the Church of England is figured as Christ, and the Papists and Dissenters as the two thieves. When the High Church persona cries "*let us crucifie the Thieves*", we can only regard him as a spokesman for the Roman soldiers, and we must also recall that Christ assured the thieves of forgiveness: "Today, thou shalt be with me in Paradise" (Luke xxiii.43). Hence the Dissenters, however wrong they may be, are less wrong than the Tories; the intolerance of the latter would contravene Christ's mercy, and they would crucify, not only the two thieves, but Christ as well.

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A KEY TO THE NAME SHYLOCK

LIONEL BART's musical adaptation, *Oliver!*, introduces the conversion of Fagin, if not to Christianity (to which Shylock, his literary predecessor, is obliged to turn) certainly to a life based on the law of love, one basic to Judaism and Christianity alike. And so the accommodation of Dickens's story is seen as anticipating the characterization of Riah in *Our Mutual Friend*—by no means an unwarranted shift inasmuch as Fagin already makes up in esthetic interest (he is a superb characterization) for what he lacks in the moral sphere. Very possibly Bart's Fagin was influenced by the "treatment" accorded Shylock, for "the Jew that Shakespeare drew" (as Pope called Macklin's Shylock) was by no means wronged according to the true standard of Christianity, the Inquisition notwithstanding. (Obviously, if Christianity is right, to be converted to it can only be a reward.)

Since there is considerable evidence that Dickens was influenced by Shakespeare creatively,¹ *Oliver!* represents an elaboration on a fundamentally Dickensian theme: namely, the re-creation of Shakespearean theatricality. This leads to the distinct possibility that the derivation of each hero (yes, *hero*, not villain, semi-tragic though he be) is likewise similar. If Fagin gets his name from Robert Fagin, so might Shylock get his from an Elizabethan. In another paper I am citing evidence that the name may come from the contemporary recusant writer Richard Shacklock, whose defense of Roman Catholicism relates to Shylock's defense of

Greetings of the Season to our contributors and subscribers. In the New Year, may their tribes increase.

Judaism. Indeed, A. C. Southern has drawn attention to the similarity between Shylock's defense and that of the leading Catholic apologist, Thomas Harding;² so a valid parallel is quite in order. Moreover, earlier conjectures that the name Shylock may relate to the name Richard Shylok, who held land in Hoo in 1435,³ or to one Shurlock, vaguely related to Sir John Parrott, who in turn was supposed to have been ridiculed in Kemp's impersonation of Falconbridge in *King John*,⁴ support the view that Shakespeare's creative afflatus may have been under the influence of an English surname or two. For Cecil Roth has produced clear evidence that "in any case, as far as the Ghetto was concerned, the name Shylock was absolutely unknown; and nothing approaching it is to be found in Venetian sources, printed or manuscript".⁵ There is no doubt that the name has some kind of semitic analogue, but Roth finds no specific Jewish source: "Even the name Shylock is obscure in its Jewish connection. It is conceivable that Shakespeare derived it from 'Shiloch the Babylonian' . . . On the other hand, it has been pointed out that all the Jewish names which occur in the *Merchant of Venice* — Shylock (Shelah), Jessica (Jessa), Chus (Cush), and Tubal — are closely paralleled in two successive chapters of the Book of Genesis".⁶ But if Shylock may relate to the Hebrew Shelah, it may also relate to the Hebrew Shiloh and Shallach, as John Russell Brown points out, or to the English word *shullock*.⁷

All these possibilities can be valid, but one so-called possibility surely is not, and it is high time

that the theory supporting it is exploded. Consider the Semite Caleb Shilocke mentioned in the 1606 edition of *News from Rome*: a number of scholars have speculated that Shakespeare was acquainted with an earlier version of this work and utilized the surname for his own purposes. The theory has misled the Arden editor and is in great need of being expunged. There really can be no doubt that *The Merchant of Venice* influenced *News from Rome* and not vice versa. Here is the proof:

M. A. Shaaber states the case for the reverse influence most succinctly,⁸ finding that Halliwell's 1853 edition of Shakespeare's plays contains an allusion to an earlier version of *News from Rome*: "a passage from a pamphlet of 1607 entitled *Miracle vpon miracle* which explicitly stigmatizes the story as a hoary fraud: 'witness the Jewes Prophetie, being an idle vaine pamphlet, as grosse and grosser then John of Calabria, and was printed many years agoe, and this last yeare onely renewed with the addition of 1607' ".⁹ Shaaber mistakenly concludes that "'printed many years agoe' means early enough to have been seen by Shakespeare" from a similar allusion to *News from Rome* in Thomas Nashe's *Have with You to Saffron-Walden* of 1596. Alas, Brown observes: "Halliwell showed that it was probably printed 'many years' before 1606 and then re-issued, and M. A. Shaaber . . . quoted a reference . . . which may well allude to an earlier version".¹⁰ That this deduction is ill-advised is evident from the title page, where there is a clear statement that the section

involving Caleb Shilocke was *adjoined* to the pamphlet only in 1606: "Also certaine prophecies of a Iew seruing to that Armie, called Caleb Shilocke, prognosticating many strange accidents, which shall happen the following yeere, 1607". Halliwell's passage refers to the "Jewes Prophetie" being a pamphlet "and was printed many years agoe, and this last yeare onely renewed" (italics mine); the earlier form could not have contained the Shilocke prognostications for "the following yeere, 1607" and therefore must have been a slightly different pamphlet. The use of the word *and* rather than *that* prompts such a reading; it is surely more than a mere loose grammatical construction. To corroborate the point, the careful reader will note that the allusion in Nashe contains no reference to Caleb and his predictions at all.

W. Jaggard provides a final point proving that the name Shylock (like Fagin) was immediately derived from English surnames, regardless of remote Jewish connections: "As Dr. Bardsley remarks: 'Both Shakespeare and Dickens often took surnames from real life.' A Shylock (or Sylock) family existed in Somerset in 1327. The name of Shakespeare's extortionate usurer may be a corruption of Sherlock, Shillock, or Shilcock. It certainly looks, and sounds, essentially British, rather than Eastern, or Italian".¹¹ How much better than relating Shylock to "an idle vaine pamphlet"! When Dickens decided to call Oliver's master "Fagin", very likely he remembered that his favorite dramatist called a Jew by an English name as well.¹²

Robert F. Fleissner

University of New Mexico

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1. See Robert F. Fleissner, "Shakespeare and Dickens: Some Characteristic Uses of the Playwright by the Novelist" (Unpubl. Ph.D. diss. New York University, 1964).
 2. *Elizabethan Recusant Prose 1559-1582* (London, 1950), pp. 75-76. "Surely", he writes, "the trenchant irony of this passage is of the very same nature as that later magnificent outburst in which Shylock vindicates the essential equality of Jew and Christian".
 3. Mark Antony Lower, "The Name of Shylock", *Notes and Queries*, 2 (1850), 184.
 4. Fred. Hitchin-Kemp, "The Name Shylock", *Notes and Queries*, 161 (1931), 467.
 5. "The Background of Shylock", *RES*, 9 (1933), 149.
 6. Roth, loc. cit.
 7. *The Arden Shakespeare* (London, 1959), p. 3.
 8. "Shylock's Name", *Notes and Queries*, 195 (1950), 236.

THE MARABAR CAVES: FACT AND FICTION

(Concluded from p. 37)

Adela Quested, like Lucy Honeychurch in *A Room With A View*, is a muddled heroine. Her muddled

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9. London, 1853, 5, 278.
 10. *The Arden Shakespeare*, loc. cit.
 11. "The Name Shylock", *Notes and Queries*, 161 (1931), 467.
 12. This is by no means improbable. For instance, P. D. A. Harvey, in "Charles Dickens as Playwright", *The British Museum Quarterly*, 24 (1961), 22-25, writes how "the names he gave his characters were of great significance to Dickens" (p. 25 n.). Cf. J. Lindsay, *Charles Dickens, a Biographical and Critical Study* (1950), pp. 125-26.

state with respect to Ronny is closely related to her muddle in regard to Aziz — the union of force assuming the garb of attempted assault.

In the courtroom she reconstructs the entire Marabar episode in her mind, and her memory, reinforced by Mrs Moore's image, impels her to withdraw the charge against Aziz. She is suddenly released from the sense of unreality that had clouded her mind. She realizes the truth about her responses to Ronny as well as the bare facts of the Marabar episode. She is no longer haunted by the echo. She experiences a dual sense of release — from her misconceived notion of union with Ronny and from her mistaken notion of the assault supposedly committed by Aziz.

Forster's muddled heroines ultimately seem to secure release from their muddled state and arrive at a dual sense of reality. Adela Quested realized the truth of the Marabar echo in terms of her self recoiling from the hostile rock of ancient darkness; she saw simultaneously its malicious effect upon her mind expressed in the charge of attempted rape. This dual reality dawned upon her as soon as the echo was silenced. The echo symbolizes the culmination of horror in the novel, which is in many ways reminiscent of the goblin football in the performance of Beethoven's Fifth Symphony in *Howards End*.³¹

The Marabar thus is an echo of evil and negation. Neither the Christian mystic in Mrs Moore nor

the Christian rationalist in Adela Quested is able to contain and control the challenge of the Marabar. Aziz is totally ignorant of the latent malevolent power of the Marabar. Professor Godbole alone, reinforced by the telepathic appeal of Mrs Moore and her wasp, is shown capable of temporarily overcoming the evil unleashed by the Marabar. In this context "Temple", the third part, reveals the aftermath of the Marabar.

It is quite obvious that although Forster does not adhere to the real historical facts this does not at all minimize the value of his artistic presentation. The notion that he is not faithful to the facts of history and archaeology is misconceived because he reveals his adherence to the higher laws formulated by his art, by the world of his imagination and his visionary powers. His portrayal of the Marabar Caves is true to the realities of his visionary world.

V. A. Shahane

Osmania University
Hyderabad, India

QUERIES

Tree-nails ("trun'ls") — I am looking for documented research or extended references to the earliest use of this kind of split-dowel nail (internally and externally wedged), as used in shipbuilding. — David Pierce-Jones, Toronto

"Pants", earliest use of the word? — As a synonym for trousers, that is — Franklin Planter, San Diego, Calif.

31. *Howards End* (London, 1910), Ch. 5.

Progressive education verse — Can anyone help locate the following lines, published when progressive education was most popular in the 1930s? Title is unknown, and there is a likelihood that these lines are not the first ones: "My IQ is 139/ No spankings have ever been mine./". Then there is something about "Chevrolet", and an ending: "Hush, hush, the dear little elf/ Little Janet is expressing herself". — *Cynthia Warner Brooker, Takoma Park, Md.*

"Ragtag and bobtail" — What is the earliest known example of these words being used together? — *Newman Mallon, Toronto*

Feather painting — Any references to the art and its techniques would be welcome. — *R. B. Dracomb, Paris, France*

Library conversion tables — Is there any list of libraries having conversion tables from the Dewey Decimal Classification to the Library of Congress Classification, or from LC to DDC? — *Thomas S. Shaw, Baton Rouge, La.*

Mayor's posts — What is the origin of the English custom of erecting painted posts in front of the mayor's house? Was it an exclusively English custom? Are there examples extant? Were particular colors used? Can references to descriptions be located? — *Louis A. Rachow, New York City*

Elephant and owl — Can anyone explain the source and significance of the saying (surely folk and perhaps political): "I have seen the elephant; I have heard the owl"? I cannot give any further specific

information. A professor of psychology asked me about it, and although I have been familiar with the words all of my life, I have not the remotest idea of their actual meaning. To me it means: I have been to the ends of human experience and am familiar with everything; much like the song, "I was born 10,000 years ago; there's not a thing on earth that I don't know". — *J. S. Hartin, University, Miss.*

Vellum from stillborn calves — What is the origin of the tradition that the finest vellum came from this source? How much truth is there in the idea? If there is no real evidence, why is the idea so widespread in the literature? — *Vera Filby, Savage, Md.*

Sunlight in Paris — Where can I find a record of the hours of sunlight in Paris on 1 March 1896, and the same for a week before and after that date? — *Lawrence Badash, Santa Barbara, Calif.*

REPLIES

Melville's "Never sink" (IV:151) — *Never sink*, the fictional name Herman Melville gave the USS *United States* in *White Jacket*, has long been in use in the U.S. Navy as a ship counterpart of "John Doe" for examples of official correspondence and instructions in filling out forms. Here is a recent instance from a Secretary of the Navy Notice: "The USS NEVER-SINK engages in military operations within a designated hostile fire area on 7, 8, and 10 March

1966 . . ." (Secretary of the Navy Notice 7220 of 28 Dec. 1965). Older, but still modern, examples would be easy to come by, but to find them from Melville's time is more difficult.

This difficulty leaves the question unresolved whether Melville adopted a usage current in his time or whether the later Navy has borrowed it from him. Rear Admiral E. M. Eller, U.S. Navy, Retired, Director of the Naval History Division, Office of the Chief of Naval Operations, writes me that "nothing in the resources of the Navy Department Library gives a clue as to which came first, Melville, or the 'Neversink'" (Letter to the writer dated 7 Feb. 1966). Admiral Eller does say, however, that he is familiar with the usage to designate a hypothetical ship.

Melville also may have had in mind the dialect variant "Neversink" for "Navesink", the name of several geographic features of Monmouth County, New Jersey. George R. Stewart in *Names on the Land* includes "Neversink" among his examples of jocular Anglicizations of Indian names:

Often the process of folk-etymology must have been conscious, and its aims have been humor and the general jollity of life. Thus arose, north and south, a whole group of rollicking names — [such as] Neversink.

(New York: Random House, 1945, p. 109. "Navesink" is translated from the Indian as "high land between waters", and "Neversink" as a corrupted form is confirmed by Henry Gannett, *The Origin of Certain Place Names in the United States*, 2d ed. Washington: Government Printing Office, 1905, p. 221-22.)

The spelling "Neversink" does not appear on modern maps: The United States Geographic Board in 1933 stated firmly, even if parenthetically, "Not Neversink", in listing "Navesink" as the name of the beach, lights, and river (*Sixth Report of the United States Geographic Board, 1890 to 1932*, Washington: Government Printing Office, 1933, p. 546). But the Board's injunction is evidence that the variant spelling had enough currency for Melville to have known it, the highlands especially, as one of the more prominent landmarks of New York harbor for ships. The sailor-poet Philip Freneau used the spelling "Neversink" as the title of one of his poems collected in the 1795 edition, "These hills, the pride of all the coast . . .". Whitman's sequence, "Fancies at Navesink", published in 1885, uses the spelling preferred by the Geographic Board.

Certainly the two sources suggested are not mutually exclusive; it would have been characteristic of Melville to have known and used both the sea and the land terms and to have put the multiple sources to a multiple use. "Neversink" as a naval name exemplifies what might be called the "dreadnaught" psychology, a sort of boastful optimism that calling a ship by an invincible name will make her so. The landmark name evokes the excitement and anticipation of the sailor homeward bound after a long cruise, or his dejection outbound. As Freneau puts it in "Neversink":

With towering crest, you first appear
The news of land to tell;
To him that comes, fresh joys impart,
To him that goes, a heavy heart,
The lover's long farewell.

(*Poems of Freneau*, ed. Harry Hayden Clark, New York: Hafner Publishing Co., n.d., p. 375.) And the blend of land and sea becomes especially effective when, in the final chapter of the novel, Melville transmutes his ship microcosm into a macrocosm. He has several recurrent phrases in *White Jacket* that become applicable to the world as well as to the ship. Just as "the people" of the frigate *United States* become "we the people" of the Constitution of the United States, and "shipmates" become "world-mates", so too does the *Neversink*—perhaps of both land and sea—become "a fast-sailing, never-sinking, world-frigate . . .". *Daniel W. Greene, University of Pennsylvania*

EDITOR'S NOTES & READING

In one of this year's most scholarly rare book catalogues of *Fine Books* (Catalogue 17, pp. 39-40), the brilliant bookseller Alan G. Thomas of London, in citing authorities for his notes on bindings, thanks the authors of two works and pointedly remarks that he hopes "to avoid being accused of indulging in a gimmick at present very popular among young art historians: this is to persuade as many celebrated scholars as possible to read their piece, and then, by acknowledging this help to give a spurious authority to their own work. Thus a young man who has just left the Courtauld and written a derivative essay of about eight pages will preface it thus: 'I would like to thank

Bernard Berenson, Sir Anthony Blunt, Sir Kenneth Clark . . . for reading this essay and making valuable suggestions which have been embodied in the text'. No one reading Thomas' catalogues will accuse him of borrowing knowledge. His descriptive notes are filled with the results of his own researches and delightful comments. Address: Alan G. Thomas, c/o Westminster Bank, 300 King's Road, London, S.W. 3.

Bird lovers will be as enthusiastic as the Editor when they learn that Frank M. Chapman's *Handbook of Birds of Eastern North America*, reprinted from the 2nd revised edition (1931), has just been issued by Dover Publications (180 Varick St., N.Y.C.; Paperbound, \$3). I have tried to find a copy of this great book for seven years on the antiquarian market—advertising, searching bookstores, asking other birdwatcher friends—without success. The first edition came to hand but not the better revision. Using both Peterson and Chapman together solves many ornithological problems for the amateur, rather like making use of a Hinman Collator designed for natural history.

The Centre for Reformation and Renaissance Studies in Toronto is an institute library appealing to scholars and advanced students of the periods. It depends on the proximity of the University of Toronto and college libraries, but seeks to complement them by providing a small extra research library with an intimate atmosphere and more specialized bibliographical services. No specific graduate

course program is sponsored by the Centre itself; rather, it tries to support several existing graduate courses by supplying extra materials. The Centre's collection is non-circulating but available for use by any staff member, advanced student, or other suitable person in Toronto or beyond. At present, the Centre's library is located on the mezzanine floor of the Victoria College Library. The venture is new and the collection therefore still small — about 3,000 volumes. However, scholars are building the Erasmus and 16th-century bibliographical collections. Bibliographical fellows have by now prepared special catalogues of all materials available in Toronto libraries on Erasmus, Luther, Calvin, Melancthon, Bucer, and Zwingli. These are available in the Centre. Graduate fellows this year will be preparing similar lists for Rabelais, Montaigne, and some areas of Renaissance Science.

Somehow we missed commenting on the charming publication by Rigby Graham, *Romantic Book Illustration in England, 1943-55*, issued many months ago by the Private Libraries Association (41 Cuckoo Hill Road, Pinner, Middlesex, England, for \$2). This 35-page pamphlet — of which only 300 copies were for sale — describes the romantic movement as a "group activity, each participant affecting and interacting one upon another". Numerous reproductions of some of the artists' work heighten the author's notes on exemplars ranging from Mervyn Peake in 1943 to Barnett Freedman in 1955.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Kurt Welker, *Als die Jahre keine Zahlen trugen: aus der Vorgeschichte Mitteleuropas* (Leipzig: Prisma-Verlag, 1961; 304pp.), is a full résumé of research on the pre-history of Central Europe. Illustrations, maps, chronological tables, and lists of archaeologists and their publications lend a special value to this book as a reference tool. Central Europe was a cradle of nascent cultures in the five to ten millennia before the period of written source material, and Welker has done an admirable job of pulling the research together and providing a résumé.

The first volume of Hermann Kinder and Werner Hilgemann, *dtv-Atlas zur Weltgeschichte: Karten und chronologischer Abriss* (Munich: Deutscher Taschenbuch Verlag, 1964; 295pp.), covers the period from European pre-history to the French Revolution. It would be difficult to find a more practical organization, with the maps on the left-hand page and basic data about the period covered and chronology on the right-hand page. There is a complete index. The maps, drawn by Harald and Ruth Bukor, leave little to be desired in the way of clarity and inclusion of salient data on the history of Europe. The price (about \$1.50) and the handy format commend this

volume for the shelf of any student of European history or literature in any period.

Occasionally an auction catalogue is of such great importance that it deserves to be catalogued separately by libraries and preserved for permanent reference. Such a work is the *Catalogue of Valuable Printed Books and Fine Bindings from the Celebrated Collection the Property of Major J. R. Abbey* (London: Sotheby and Company, 1965; 279pp.; £3/3—), recording a monumental sale on 21, 22, and 23 June 1965. As a contribution to the history of bookbinding the work is singularly important, but there are also many other significant elements that will make the catalogue of the Abbey Sale a classic bibliographical work.

Der grosse Duden (Mannheim: Bibliographisches Institut, 1958-64; 8 vols.) is one of the best compendia of current usage to be found in any language. Compiled by a group of outstanding authorities in the field of German grammar and lexicography, this set has a place in foreign reference collections as well as in Germany. Indeed, some of the volumes, such as the *Bildwörterbuch*, are perhaps even more useful to foreigners than to German-speaking peoples. The eight volumes consist of the 15th edition of the classic *Rechtschreibung der deutschen Sprache und der Fremdwörter*, a dictionary of style, a pictorial dictionary, a grammar, a dictionary of loan words, a pronouncing dictionary, an etymological dictionary, and a dictionary of synonyms.

BOOK REVIEWS

BARNBY, H. G. *The Prisoners of Algiers: an Account of the Forgotten American-Algerian War 1785-1797*. Illus. 343pp. N.Y.: Oxford University Press, 1966. \$7.50

This account of the American-Algerian war is indeed a story of an almost forgotten episode in American history. The casual student of American history may remember the Barbary Wars in which the United States attempted to teach the corsairs a lesson, but he probably knows little about the events preceding that war. For the person interested in a detailed description of the problems faced by the young nation in protecting her shipping, this account of the intrigue and negotiations connected with freeing the prisoners of Algiers is rewarding reading.

For many centuries the little Moorish principalities had menaced Christian shipping in the Mediterranean. From this long habit they came to feel no one should sail "their" sea without paying them tribute money. Although the situation was nonsensical, the European nations complied. This did not mean they approved, but rather found such payment a convenient way to aid in maintaining the status quo and balance of power in Europe. Even though seamen of North America had voyaged in the Mediterranean for years, they had sailed as British seamen under the protection of the British Empire. On 25 July 1785, the capture of the *Maria*, a schooner from Boston, forced the newly federated states of America to make their own terms with the Barbary powers and thus comes the story.

By way of introducing the reader to the American opponent, the author briefly traces the origin of the people on the North African coast. These Moors, who evolved from the blood of the Arabs, mingled with the remnants of the civilizations of Carthage, Rome, the Vandals, Byzantium, and Spain, proved a wily though not always ungracious foe. With the acquisition of North Africa by the Ottoman Empire in the 16th century, the Turkish soldiers, or janizaries, guaranteed order to the land. The janizaries later infiltrated the Taiffe, or Guild of Warship Captains, and began their climb

to power, eventually becoming the rulers, or deys, of Algiers.

Public opinion in America was aroused at intervals over the harassment of American shipping by the barbarians and the imprisonment of fellow citizens in a foreign land. Nevertheless, thought of paying tribute created great indignation in the people and government. Without a single naval vessel they sometimes talked frankly of war. On the other hand, the new nation had many domestic problems. Too, the great distance of Algiers from North America, combined with the misunderstanding of the situation, led to years of confused negotiations.

After nine long years a most undiplomatic-appearing and -acting emissary, Joseph Donaldson, Jr., concluded a peace treaty with the Dey Hassan Bashaw. The Dey looked with friendliness and admiration on the young nation that had defied the British Empire. This 1794 treaty with its stipulation of frigates, gold, and presents to the Dey, his family, and Algerian officials, plus annual payments of naval stores was far more expensive than the Americans ever dreamed such payments would be. Even though the treaty was made and signed, the government of the United States had a problem raising the money and securing the agreed ships and stores. The Napoleonic war which had broken out in Europe made the gold demanded by the Dey extremely hard to come by. In addition, some financial experts even doubted the solvency of the United States. While David Humphreys, Ambassador at Lisbon and newly appointed Ambassador to Spain, Thomas Pinckney, U.S. Minister to London, and Joseph Donaldson, Jr., were negotiating in the cities of Europe and with the banking house of Baring and Co. of London, Joel Barlow, the new envoy to Algiers, tried to placate the Dey for the delay in payment and persuade him to be patient a while longer.

International finance was beyond the conception of Dey Hassan; to him either a nation could pay its debts or could not. Fortunately the Jewish broker Micaiah Baccri was more understanding. Thanks to Joel Barlow's ability to get along with people and to inspire confidence and to Baccri's faith in the United States, the two reached an agreement. Baccri would supply gold for the treaty payment and

accept the bills drawn on Baring and Co. in return. Although the Jewish financier himself was short of cash on account of the war in France, a fortunate turn of events made money available to him. In return for a favor, Dey Hassan lent the equivalent of \$200,000 in gold to the French Commissioner to pay some of his country's debts to the Jewish broker. As soon as the transactions were completed, Barlow hastened to remind Baccri that now he could honor his obligations to the Americans. Thus, one year and twenty-five days after the signing of the treaty and eleven years after the capture of the first ship, the ransom was paid and the American captives left Algiers.

This book does fill a gap in American diplomatic history. In the past thirty-five years there have been several monographs on the Barbary diplomacy, but none that have gone so thoroughly into foreign source materials as well as American archives, nor have they dealt so exclusively with this period of the Barbary entanglement. Mr. Barnby brings out admirably the complexities of the situation with its European involvements, the inexperience of the American government in diplomatic relations, and the mistaken idea that only through France would the United States be able to complete the negotiations. Although the author does not always put American officials in a favorable light, he has a sympathetic understanding of their situation.

Through all the diplomatic intrigue Barnby weaves the social and civil life of Algiers, giving a romantic touch to what could be dry reading. The participants in the events—the prisoners, James Carthcart and Captain Richard O'Brien, Dey Hassan, David Humphreys, Joel Barlow, Joseph Donaldson, Jr., Micaiah Baccri, and others—will be remembered as flesh and blood people with their foibles, weaknesses, and strong points. By maintaining a detached attitude, and with an occasional tongue in cheek remark, the author does show how important personalities are in diplomatic relations.

The book is well written, well documented, and will prove good reading for all interested in early American diplomatic history. A well-made index adds to the book's value. — *Virginia Murphy, Social Sciences Librarian, University of Houston*

McKENZIE, D. F. *The Cambridge University Press, 1696-1712: a Bibliographical Study*. 2 vols. (432pp., 381pp.). New York: Cambridge University Press, 1966. \$55.

"Tremendous" is not too big a word for this beautiful two-volume set: there are 837 pages, which measure 10¾ by 7¼ inches, plus tables and plates, and at \$55, it is hardly inexpensive. A detailed study of the Cambridge University Press during sixteen years of Queen Anne's reign, it is an essential bibliographical tool for textual specialists of the period, covering the establishment of the Press, its buildings and functions, the men who worked for it, the ways books were produced, and the policy and finances of the whole business.

The depth of Professor McKenzie's account is seen in his interesting chapter on "Servants of the Press", where he quotes Benjamin Franklin's report on the drinking habits of early printers, who were "more often drunk than sober". Prominently mentioned in the book are such figures as Richard Bentley, Cornelius Crownfield, and John Hayes; important publications of the Press during this era include Bentley's *Horace* and the second edition of Isaac Newton's *Principia*.

A history of the Press from 1696 to 1712 covers the first 173 pages; this is followed by a detailed bibliography of the 274 items produced (including the compositors, correctors, and pressmen), pp. 174-356; and a list of types and ornaments, with illustrations of all 56 of them, pp. 357-411. The documents on which the narrative is based are reproduced in volume II: the first Minute Book of the Curators of the Press, the vice-chancellor's accounts, annual press accounts, and vouchers. Finally, indexes in both volumes are full and explicit.

These volumes may be an enormous piece of work about a small press during a short time, but the contribution to the little we know of printing-house design, what the staff did and how it was paid, book prices, edition sizes, and related matters is, to repeat, tremendous.

Nothing gives the flavor of the times better than this letter from Cambridge University Chancellor, the Duke of Somerset, to the members of the Senate:

Pettworth June the 29th 1696.

Gentlemen

As I have ye honour to be a servant to you all, soe I am ever thinking of wt may bee most for yr interest, & for ye support of that reputation, & great Character whc ye University have soe worthily deserved in ye opinion of all good, & of all learned men: & in my poore thoughtes, noe way more effectually, then the recovering ye fame of yr own printing those great, & excellent writings, yt are so frequently published from ye Members of yr own body; wch tho' very learned, sometimes have been much prejudiced by ye unskillfull handes of uncorrect printers. Therefore it is, yt I doe at this time presume to lay before you all, a short, & imperfect scheame (here enclosed) of some thoughtes of mine, by way of a foundation, for you to finishe, & to make more perfect; wch tho' never soe defective at present, yett they have mett with approbation among some publick spirited Men (much deserving ye Name of friends to us) whoe have freely contributed eight hundred poundes towards ye Caring on this good, & most beneficial Worke.

Now, Gentlemen, their is nothing wanting of my part, to endeavour the procuring the like sune againe from others, but yr approbation, & consent, to have a Presse once more erected at Cambridge: & when yt shall bee resolved on, then to give a finishing hand (like great Masters as you are) to my unfinished thoughtes, yt I may bee proude in having done some thing, yt you think will bee for your service; wch I doe hope will bee a meanes to procure mee a generall pardonn from you all, for laying this Matter before you, having noe other ambition, then to bee thought yr most obedient & most faithfull humble servant

Somerset.

This bit of public relations — centuries before Madison Avenue invented the term — got the whole undertaking started, and the Cambridge University Press remains to this day, as seen in its latest production here, a stalwart in the book world on both sides of the Atlantic. — William White, Wayne State University

SHRYOCK, Richard Harrison. *Medicine in America: Historical Essays*. 346pp. Baltimore: Johns Hopkins Press, 1966. \$7.50

Over the past forty years Dr Shryock, a professional historian without specialized medical training, has made valuable contributions to the historiography of medicine, science, and sociology, particularly so far as it concerns the United States. He came to the study of medical history at a time when interest in the subject, in America at any rate, was lukewarm. Today that position is completely changed. The American contribution in this field is equal to that of any other country because men like Shryock have been able to stimulate interest in and develop the teaching of medical history and have made important contributions to the literature on the subject.

It was therefore a splendid idea to republish in one volume some of Professor Shryock's essays, selected from his scattered writings over the past 36 years. This collection of 15 papers is prefaced by a new essay summarizing American medical history as a whole. His reason for writing this is to emphasize the persisting lack of any full-length work on the subject. While he acknowledges the works of Packard and Sigerist on American medicine, he feels that neither supplies the synthesis now needed by professional historians and perhaps social scientists.

Elsewhere in the book Dr Shryock shows his concern over the lack of interest in the history of American science and the need for comprehensive studies in this field. He attributes it to the prevailing attitude toward pure science and scholarship in contrast to that shown toward its practical applications. This view was expressed in 1944; perhaps the position has changed since then.

The address on "Women in American Medicine" is a reminder that feminism in medicine appeared first in the United States. It gives a good account of the pioneer work in America that led to the admission of women into the medical profession. Other essays are concerned with the Anglo-American William Charles Wells and his anticipation of Darwin's theory of evolution, with the now-for-

gotten Sylvester Graham and his popular health movement, the early American public health movement, and the tuberculosis movement.

There is a most interesting account of Cotton Mather, who may be regarded as America's first immunologist. New England is further represented by a fresh evaluation of Benjamin Rush and an essay outlining the important part played by Philadelphia in the development of modern medicine.

The welcome reappearance of these essays in such convenient form brings them to the attention of many readers who might otherwise have overlooked them; they will certainly enjoy them and will at the same time derive from them a deeper insight into the past and present problems and achievements of American medicine. — *Leslie T. Morton, Hatch End, Middlesex, England*

Two recent imprints of the Peacock Press (P.O. Box 875, Berkeley, California) will be of interest to librarians: *The Song of the Library Staff* (1965; 14pp.; \$1.75) by Sam Walter Foss, 1858-1911, librarian of the Somerville, Mass., Public Library from 1898 until his death, is a welcome revival of an almost forgotten classic of library literature. Six volumes of his poems, among them *The Song of the Library Staff*, were published between 1892 and 1907, and his best-known work is probably "The House by the Side of the Road". Edwin Castagna's *Long, Warm Friendship: H. L. Mencken and the Enoch Pratt Free Library* (1966; 12pp.; \$1.75) is a remarkable account of the mutual dependence of a great writer and a great library. A third recent Peacock imprint, a framing piece for felinophiles, is the late Adlai Stevenson's classic veto of Senate Bill No. 93 (Illinois Legislature), dated 23 April 1949.

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- Abbott, E. A. *A Shakespearian Grammar: an Attempt to Illustrate Some of the Differences Between Elizabethan and Modern English*. Enl. 3d edn. London, 1870. xxiv, 511pp. N.Y.: Dover Publications, 1966. Paper, \$2.50
- Branner, H. C. *Two Minutes of Silence: Selected Short Stories*. Trans. from the Danish by Vera Lindholm Lance. (The Nordic Translation Series). 211pp. Madison: University of Wisconsin Press, 1966. \$5.
- Dobell, Bertram. *Catalogue of Books Printed for Private Circulation, Collected by [him], and now Described and Annotated by Him*. London, 1906. 240 double-col. pp. Detroit: Gale Research Co., 1966. \$10.
- Fél, Edit, & Hofer, Tamás. *Husaren, Hirten, Heilige: Menschendarstellungen in der Ungarischen Volkskunst*. Aus dem Ungarischen übertragen von Géza Engl. Illus., incl. 40 plates, some in color. 69pp. Budapest: Corvina Verlag [order from Kultura, Post Box 149, Budapest 62], 1966. No price.
- Folsom, James K. *The American Western Novel*. 224pp. New Haven: College & University Press, 1966. \$4.50
- Forbes, Thomas Rogers. *The Midwife and the Witch*. Illus. 196pp. New Haven: Yale University Press, 1966. \$6.50
- Hargrave, Catherine Perry. *A History of Playing Cards, and a Bibliography of Cards and Gaming*. N.Y., 1930. Illus. [31 color plates of original edition reproduced in black-and-white; 4 newly prepared color plates added]. N.Y.: Dover Publications, 1966. \$3.
- Ilfeld, Fred, jr., & Lauer, Roger. *Social Nudism in America*. 240pp. New Haven: College & University Press, 1966. Paper, \$1.95; Cloth, \$5.
- Knapp, Patricia B. *The Monteith College Library Experiment* [concerned with exploring methods of developing a more vital relationship between the library and college teaching]. 293pp. N.Y.: Scarecrow Press, 1966. \$7.
- Milosh, Joseph E. *"The Scale of Perfection"* [by Walter Hilton, ca1350] and *the English Mystical Tradition*. 216pp. Madison: University of Wisconsin Press, 1966. \$6.50
- Moulton, Richard G. *Shakespeare as a Dramatic Artist: a Popular Illustration of the Principles of Scientific Criticism*. 3d edn, rev. & enl. Oxford, 1893. Introd. by Eric Bentley. 443pp. N.Y.: Dover Publications, 1966. Paper, \$2.
- Nares, Robert. *A Glossary of Words, Phrases, Names, and Allusions in the Works of English Authors, Particularly of Shakespeare and His Contemporaries*. New Edn, with Considerable Additions . . . by J. O. Halliwell and Thomas Wright. London, 1905. 982 double-col. pp. Detroit: Gale Research Co., 1966. \$22.50
- Odell, George C. D. *Shakespeare from Betterton to Irving*. Illus. N.Y., 1920. 2 vols. N.Y.: Dover Publications, 1966. Paper, \$2.50 each volume.
- Peare, Catherine Owens. *William Penn: a Biography*. Port. 448pp. Ann Arbor: University of Michigan Press, 1966 [i.e. 1956]. Paper, \$2.95
- Rachewiltz, Boris de. *Introduction to African Art*. Illus., incl. Color Plates. 200pp. N.Y.: New American Library, 1966. \$7.50
- Seligmann, Herbert J. *Alfred Stieglitz Talking: Notes on Some of His Conversations, 1925-1931*. 149pp. New Haven: Yale University Library, 1966.
- Shepperson, Wilbur S. *Retreat to Nevada: a Socialist Colony of World War I*. (Lancehead Series, Nevada and the West). 204pp. Reno: University of Nevada Press, 1966. \$5.25
- Terrell, John Upton, & Walton, George. *Faint the Trumpet Sounds: the Life and Trial of Major Reno*. Illus. N.Y.: David McKay, 1966. \$6.95
- Thiselton Dyer, T. F. *Folk-Lore of Shakespeare*. [London, ca1883]. 526pp. N.Y.: Dover Publications, 1966. \$2.50
- Walker, Henry Pickering. *The Wagonmasters: High Plains Freighting from the Earliest Days of the Santa Fé Trail to 1880*. Illus., incl. Maps. Norman: University of Oklahoma Press, 1966. \$5.95
- Who's Who in Library Service: a Biographical Directory of Professional Librarians in the United States and Canada*. 4th Edn. Ed. by Lee Ash. Sponsored by the Council of National Library Associations. 776 double-col. pp. Hamden, Conn.: Shoe String Press, 1966. \$25.



AMERICAN NOTES & QUERIES

Volume V Number 5

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

ANA ASININUS

THE DONKEY AND THE MULE have not been neglected in legend and literature. A forgotten philosopher wrote that fastening a spray of fodder in front of an ass's head to make him go was a great invention. The ass Sancho Panza rode when he squired Don Quixote was an immortal beastie.

From the Golden Ass of Apuleius, the ancient Roman satirist, and the pons asinorum of Euclidian geometry, to tall yarns about the intractable Missouri mule, the quest ranges. The monks of old on faraway missions rode on asses; and, in that era before printing, occasional monastic manuscripts were bound in tanned ass hide. There is a medieval story of "The Pope's Mule" in Alphonse Daudet's *Letters From My Mill*, and a jovial American one in Dwight Akers' fantasia *The King's Mule*.

The ass of Buradanus starved between two theoretically exactly equal piles of hay on either side in his stable through inability to initiate decision! Mme de Ségur gave us *Memoirs of A Donkey*, and

there is the stuffed donkey in Milne's *Winnie-the-Pooh*. In Salvador de Madariaga's *Americans* there is an essay on "Mules and Frontiers". A once-favorite British juvenile was *Adventures of A Donkey* (1815) by Arabella Argus. And who could forget R. L. Stevenson's *Travels With A Donkey in the Cévennes* (1879)? D. Cook, about 1935, wrote *Donkeying Through Seven States*.

Juan Ramon Jiminez in 1956 received the Nobel award for literature. As professor at the University of Puerto Rico in San Juan he wrote of his donkey Silver, attributing sanctity to his beast of burden. These odes are in the volume, dated 1914, *Platero y Yo* (Silver and Me). *The Donkey of God* (1932), by Louis Untermeyer, was a book for children—a group of tales and legends of Italian cities. The title tale first came out in a Christmas *St. Nicholas* and broke all records for letters of commendation received.

Everyone has heard of Balaam's ass, and Samson used the jawbone of one with deadly effect in Judges XV. In *Midsummer Night's Dream* there is Titania's docile creature. Then one may cite the magic ass's skin in Balzac's *Peau de Chagrin* and the donkeys in *David Copperfield*.

To conclude with two strange bibliographic items: At a sale in 1936 was a Dutch manuscript, written about 1721, in cursive hand, on ninety pages. The title was *Lof vanden Esel* (Praise of the Ass), a poem of 296 six-line stanzas, with additional text, dated 1721, and an epigram in Dutch, Latin, French, German, and English.

The other relique is doubtless the only comprehensive treatise about the humble animal. The au-

thor was Christian Franz Paullini, the title *De Asino: Liber Historico-Physico-Medicus*, and it was published at Frankfurt-am-Main in 1695. After describing strange and curious books which have been written about strange and curious subjects such as rats and mice, fleas, lice, beetles, lies, shadows, nothing, stupidity, and the praise of the devil, the author decided to write a general book about the ass. He devotes himself especially to describing the ass under five different headings: (1) Philological and Physical; (2) Political; (3) Theological; (4) Medical; (5) Economical; and also quotes descriptions and allusions to famous asses in literature and history. There are references to the use of the donkey on coins, paintings, statuary, epitaphs, and in military affairs. In the last section the author treats the ass from an alimentary, mechanical, economical, superstitious and magical point of view.

Walter Hart Blumenthal
Philadelphia, Penn.

HENRY MILLER'S BEAUFORD DeLANEY: A CORRECTION

ON PAGE 5 of her *A Bibliography of Henry Miller: 1945-1961* (Denver, 1962), Maxine Renken lists the following as one of the "Contributions to Books and Periodicals By Henry Miller": "The Amazing and Invariable Beauford DeLaney" (fragments from *The Air Conditioned Nightmare*) New York: The Alicat Book Shop.

Actually, as my copy evidences, this title is a separately published

pamphlet of 24 pages bound in a green wrapper printed in black to include a line drawing of Washington Square, New York. Page [1] serves as a title page and reads: "THE AMAZING AND INVARIABLE | BEAUFORD DeLANEY | by | HENRY MILLER | NUMBER TWO OF THE 'OUTCAST' SERIES OF CHAPBOOKS | ISSUED TWICE-YEARLY BY OSCAR BARADINSKY AT THE | ALICAT BOOK SHOP, 287 SOUTH BROADWAY, YONKERS 5, | N. Y., U.S.A. COPYRIGHT 1945 BY THE ALICAT BOOK SHOP. | THIS COPY IS ONE OF ONLY 750 OFFERED FOR SALE". For this reason, the Renken bibliography of Miller should be amended by transposing the entry for this title to page 3, "Books and Brochures by Henry Miller".

Joseph Katz
Ohio State University

ONE ASPECT OF BALANCE IN POPE'S *ESSAY ON CRITICISM*

ONE INTERESTING EXAMPLE of the balanced structure which pervades Pope's *Essay on Criticism* occurs in the third and last section of the poem, in which the poet names and discusses the achievements of a number of eminent ancient and modern critics. It is noteworthy, I think, that Pope lists six ancient critics — Aristotle, Horace, Dionysius, Petronius, Quintilian, and Longinus — and six modern critics — Erasmus, Vida, Boileau, Buckingham, Roscommon, and Walsh. Furthermore, the equal length of the passages extolling the ancients (ll. 643-92) and the moderns (ll. 693-

744) seems to indicate that Pope consciously designed the carefully balanced arrangement. This sort of careful symmetry has more than structural significance; it drives home the point made by the editors of the Twickenham Edition (I, 226) of the *Essay*: "In the critical position it formulates, the *Essay* is essentially a compromise, an effort to bring into harmonious accord the various, and sometimes opposing, principles of its sources".

James A. Means

Birkbeck College
University of London

SHAKESPEARE'S SOURCE FOR 2 HENRY IV, II, i

The Famous Victories of Henry V, along with Holinshed's *Chronicles*, has been generally acknowledged as the probable source for much of Shakespeare's 1, 2 *Henry IV* and *Henry V*.¹ The Arden editor describes the reading of the old chronicle play as "going through the *Henry IV-Henry V* sequence in a bad dream, so close to Shakespeare is it in fragments, so worlds removed in skill".² Hal, his madcap crew including Ned (Poins) and the prototype of Falstaff, the robbery of the king's receivers, the assembly at the tavern at Eastcheap, the amorphous sketch of the hostess—such anticipations are readily apparent.

Shakespeare's adaptation of similar material is effectively illustrated in a heretofore unnoted passage in 2 *Henry IV*, II, i. When Fang is warned by Snare to beware of Falstaff's stab, the hostess retorts:

"Alas the day! Take heed of him. He stabbed me in mine own house, most beastly in good faith. A cares not what mischief he does, if his weapon be out. He will foin like any devil. He will spare neither man, woman, nor child" (2 *Henry IV*, II, i, 11-14).³ In *The Famous Victories*, Dericke the clown, assailed by the shrewish wife of John Cobler, swears that "And I had my dagger here I would worie you al to peeces, that I would". To the termagant's rejoinder that she willingly would "trie that", Dericke replies, "I wil go backe as far as I can; but, and you come againe — Ile clap the law on your backe" (11. 1240-1246).⁴

The mere physical correspondencies of character and situation in the two scenes are striking. Dericke in many ways prefigures the character of Falstaff,⁵ just as the verbal contention with Cobler's wife over the unpaid reckonings for his food and lodging suggests the wrangle between Mistress Quickly and "that huge bombard of sack" who constantly abuses her. In both instances, the altercation is the result of nonpayment on the part of the fat clown. Moreover, both scenes describe the knavish parasite at the moment he is, with appropriate comic pomposity, preparing to set forth to the wars—Dericke for France with a pot lid for his shield (or, as he would have it, "for an old codpeece") and Falstaff for Gloucestershire, where he will damnably misuse the king's press and Justice Shallow's friendship.

But there is, in fact, a more important similarity. The passages serve a corresponding comic function within the context of the individual play-worlds. First, the brag-

gadocio is, in both instances, comically exposed. Dericke, bearing the wife's "raps about the pate", reveals his true mettle by begging the captain "to deliver" him, lamenting, "Presse her for a souldier! I warrant you she will do as much good as . . . I" (II. 1248-1250). Similarly, when Falstaff enters immediately after the hostess extols his "manliness", the flustered giant of wits must depend upon Bardolph to protect him from the equally flustered Fang and Snare, and he effects his escape from Dame Quickly only by claiming deliverance from the Lord Chief-Justice, "being upon hasty employment in the King's affairs" (I. 110). Such a display of bravery under fire is juxtaposed to the Falstaff who a few moments earlier (I, ii, 237 ff.) has pompously bragged to the Lord Chief-Justice: "There is not a dangerous action can peep out his head but I am thrust upon it. . . . I would to God my name were not so terrible to the enemy as it is".

Secondly, both scenes develop the identical *double entendres*, pit play which was dear to the hearts of the Elizabethan audience. Dericke's lechery, suggested by his dagger by which he threatens to "worie" Cobler's wife "al to peeces" and to "go backe as far as I can", becomes a dominant ludicrous characteristic of Falstaff, who will "foin like any devil", caring not "what mischief he does, if his weapon be out". The full comic potential of Falstaff's lasciviousness is to be realized in the later scene with Doll Tearsheet when, with "Saturn and Venus in conjunction", Poin quips, "Is it not strange that desire should so many years outlive performance?" (II, iv, 229-230).

In the face of the established evidence for Shakespeare's use of *The Famous Victories* for numerous aspects of incident and character, one must conclude the similarity of these passages to be more than sheer coincidence. More important, the transformation of this material affords still another glimpse of Shakespeare's artistic technique. Whereas Dericke is a comic character without direct relation to the Prince and is to appear further in only one comic scene, in which he is duped by a Frenchman on the battlefield, Falstaff is a boon companion of Prince Hal, and the relationship between the two is an integral theme of the play. In short, Shakespeare, drawing upon the dramatic tradition which he inherited, has apparently borrowed for the potential of the comic bawdy, but the action also serves to expose humorously the increasingly undesirable aspects of Falstaff, whom Hal is to banish by the end of the play.

L. S. Champion

North Carolina State University

1. There is no question that *The Famous Victories* predates Shakespeare's 1, 2 *Henry IV*, *Henry V*, although the exact relationship is a matter of some disagreement. *The Famous Victories* is (1) an older play "written before 1588" to which Shakespeare's debt is immense in both comic characterization and incident as well as the structural interweaving" (J. Q. Adams, *A Life of William Shakespeare* [New York, 1924], p. 128; and Bernard Ward, "*The Famous Victories of Henry V: Its Place in Elizabethan Literature*," *RES*, 4 [1928], 270); (2) a bad quarto abridgement of two plays belonging to the Queen's Company "which eventually reached Shakespeare's hands and after revision

QUERIES

Washington's Cape Fear map — Is it possible to locate George Washington's headquarters' map of the Cape Fear River? — C. D. Thomas, *Wilmington, North Carolina*

"Urim and Thummim" — Is any scholar able to expand, correct, or throw further light on some of the details given in the following text (partial) concerning "The Arms of Yale University", distributed by the University? "The coat of arms . . . is blazoned: [a shield of] *azure* (blue); upon [it] a book, edges gold (or yellow), covers and ties

silver (or white), the letters [Hebrew] *sable* (black). The motto *Lux et Veritas* is usually inscribed beneath the shield on a ribbon.

"The source of the arms is the device upon the seal adopted by the Trustees of Yale College in the early eighteenth century. The unknown designer identified the Book as the Bible by characters which read 'Urim and Thummim,' probably names of sacred lots to be cast for the purpose of ascertaining the divine will (cf. Exodus 28:30; I Samuel 14:40 f.; Ezra 2:63). Their suggestions that the Book contains divine revelations would be clear to scholars who read the Scriptures in the original Hebrew. But for others the designer added a translation in the vernacular.

"When the translation of the Old Testament was made in Greek, the real meaning of 'Urim and Thummim' was no longer known and different words were used in different passages to translate them. Among the renderings given were 'Light' and 'Truth,' and it is this interpretation which was chosen for the seal-legend and placed outside of the shield in Latin: *Lux et Veritas*." — *Editor*

"The Belgian Giant" — Is there any biographical material about this man, featured as a "Freak", in a broadside said to have been published in Boston, 1848? His name is given as "Mons. Joseph Bihin" and he was said to measure 7' 8½", weight 350 pounds. Can a copy of the broadside be located? — *Marshall Trent, Paterson, N.J.*

Little Gidding bindings — What is distinctive about them? When were they produced, and by whom?

by him became the three plays the world now rejoices in" (J. D. Wilson, "The Origins and Development of Shakespeare's *Henry IV*," *The Library*, 26 [1945], 2-16); (3) a drama written from an older metrical dramatic version of *Henry IV*, which similarly was Shakespeare's source (A. E. Morgan, *Some Problems of Shakespeare's Henry IV* [New York, 1924]).

2. A. R. Humphreys, ed., *The First Part of King Henry IV* (London, 1960), p. xxxii. For a tracing of particular borrowings, see xxxii-xxxiv and M. M. Reese, *The Cease of Majesty* (New York, 1961), p. 293 ff.

3. All citations to Shakespeare's plays accord with the lineation of *The London Shakespeare*, ed. John Munro (New York, 1957).

4. J. Q. Adams, ed., *Chief Pre-Shakespearean Dramas* (Cambridge, Mass., 1924).

5. Cobler, for instance, berating Dericke for his tremendous appetite, suggests Falstaff's favorite pastime: "Why, thou wilt eate me out of doores"; Cobler and Dericke parody the serious scene of Henry's boxing the ear of the Lord Chief-Justice and being committed to the Fleet, just as Hal and Falstaff parody the serious confrontation of the king and prince.

Is there any article descriptive of them? — *Douglas Axtell, Brooklyn, N.Y.*

Libraries' home delivery service — I have been able to unearth only meager evidence on delivery service to the home provided by early subscription libraries: William Rind, John Meil, Union Circulation Library, in the 18th century; New York Society, New York Mercantile, St. Louis Mercantile in the 1880s. I would like additional information on the subject. — *Robert T. Jordan, Washington, D. C.*

"Night of the long knives" — What was it? — *P. W. Filby, Baltimore*

REPLIES

"*Potato Jones*" (V:23) — He was not a pirate at all! According to an AP/Swansea, England, dispatch of 7/8 August 1962, "Captain 'Potato' Jones, 92, blockade runner of the Spanish civil war, died Monday [6 August]. David John Jones went to sea when he was 12 and sailed first on a windjammer round the Horn. He retired three times and twice went back to sea in time of war. He earned his nickname 25 years ago when he ran a Franco blockade to deliver 1,000 tons of potatoes to Spain's republican forces. He continued to elude Franco's warships throughout the war. When he was 67, he crossed the English Channel again to help bring back British troops from Dunkerque". — *John Tobin, Miami Beach, Fla.*

The capture of Mauritius (V:6) — A few years ago, it seems now, an original letterbook of Sir John Abercromby's was offered for sale in one of the excellently annotated catalogues of E. M. Lawson & Co., Booksellers, Sutton Coldfield, Warwickshire, England. I do not recall the description but I am quite certain that it dealt with the capture of Mauritius — at least in part. Of course I have no idea whether the contents had been published or not. — *Bob Engstander, New York, N.Y.*

New Variorum Edition of Shakespeare (IV:24, 106) — The following, quoted from PMLA, October 1966 (A-6), appears to be the latest information: "VARIORUM REPORT. T. W. Baldwin (Illinois) is working ahead on *The Comedy of Errors* and M. W. Black (Pennsylvania) on *Titus Andronicus*. Mark Eccles and Richard Knowles (both of Wisconsin) are editing *Measure for Measure*. Cyrus Hoy (Rochester) and Robert Turner (Pennsylvania) have been approved as editors of *The Winter's Tale*. Christopher Spencer (Illinois SU) has been approved to re-edit *The Merchant of Venice* (the first assignment for re-editing a Furness volume). M. A. Shaaber (Pennsylvania), Sister Evelyn Joseph, and Richard Knowles will re-edit *As You Like It*. We hope that these editorial plans can be formulated clearly enough and the National Endowment on the Humanities receive sufficient appropriation for the Variorum to go into high gear. The editions have long been in demand by libraries and have brought high prices on the second-hand market, and the

MLA has entered into a contract with the American Scholar Publications to bring out reprints of all out-of-print Variorum editions with supplementary bibliographies. American Scholar had already reprinted *Macbeth*, *Romeo and Juliet*, *Hamlet*, *As You Like It*, and *The Merchant of Venice* before it received the MLA contract. The original editions of *Richard the Second* and *Troilus and Cressida* are still in print and may be ordered from J. B. Lippincott Company". — *Editor*

Death by starvation (IV:120) — Edward Hutton, in *Florence & Northern Tuscany, With Genoa*, 3d edition, London, 1914, pp. 89-90, quotes Villani and gives an account of the imprisonment of Count Ugolino with his two sons and three grandsons. When Count Guido of Monte-Settro came to Pisa and was chosen Captain and Lord at Pisa (March 1288), the Pisans caused the door of the tower in the Piazza degli Anzani to be locked and the keys to be thrown into the Arno, and refused the prisoners any food, and in a few days they died there of hunger. — *Jake Zeitlin, Los Angeles*

"*The Fra*" (V:23) — Elbert Hubbard frequently used the pseudonym Fra Elbertus. Also, Hubbard issued a periodical called *The Fra* (from time to time subtitled "a journal of affirmation"). The quotation queried certainly sounds appropriate to Hubbard as the source. — *Donald L. Farren, John Carter Brown Library, Brown University* [T. O. Mabbott, N.Y.C.; Peter Tamony, San Francisco; Marjorie Thorpe, Utica; and several other

respondents answered this one quickly. — *Editor*].

Northup's "Register" (IV:151) — After checking many reviews about the "Register" with no success, I decided to explore the writings of Clark S. Northup, which led to success, I believe. Northup was a contributor to the Cornell Studies in English Series, the *Register of Bibliographies of the English Language and Literature* (1925) being the ninth number in the Series. By going back to the first number in the Series, *A Bibliography of Thomas Gray*, which was compiled by Northup in 1917, and included the asterisk notations, I was able to locate in the preface the statement: "I have marked the more important criticisms with an asterisk". Following this up with the Cornell Studies in English, no. 14, entitled *Elizabeth Gaskell*, which was by Sanders, but included a bibliography by Northup, I also found the asterisk notations without an explanation. Apparently Northup used the asterisk to indicate important works for the researcher. Instead of repeating his original explanation for the asterisk, Northup carried the asterisk sign to his other works, perhaps to the dismay of many, for no explanation was given in his other works. — *Jerome Drost, Reference Bibliographer, Lockwood Library, State University of New York, Buffalo*

This same search was undertaken by Alan Cohn, Southern Illinois University Libraries. He also cites H. B. Van Hoesen's *Library Journal* review of the *Register*, noting a surmise that starred items were ap-

parently considered to be the important ones. — *Editor*

Buddha's forehead pimple (IV:151)

— The "pimple" referred to in many of the representations of Buddha is in actuality an essential concept within the structure of Buddhism. According to Humphreys' *A Popular Dictionary of Buddhism*, "the jewel or small protuberance between the eyes of a Buddha image representing the third eye of spiritual vision", is called in Sanskrit *Ūrnā*. A more detailed description of the concept is Getty's *The Gods of Northern Buddhism*. Within the book's glossary *ūrnā* is the fourth of the 32 marks of a Buddha, and is usually a small protuberance between the brows or the bridge of the nose. "The *ūrnā* is the divine eye — a sign of spiritual insight. According to Havell, it is the 'spiritual consciousness of soul-sight as distinguished from eyesight and intellectual perception'".

The Buddhas sometimes have the *ūrnā* on the soles of the feet and palms of the hands. The Buddhist scriptures referred to it as follows: "The countenance of Buddha was transfigured, while the tuft of hair (which, according to tradition, should be white and 'shine like silver'. It indicates a predestination to Bodhi) on his forehead radiated forth a brilliant light". "Gautama was seated on a white lotus supported by a white elephant. From a white spot on his forehead shone a brilliant light which illuminated the universe".

The origin of the *ūrnā* is not entirely known. It was believed in Northern India that if the eyebrows met over the bridge of the

nose it was a sign of mental superiority. — *Jerome Drost, Reference Bibliographer, SUNY at Buffalo Library*

EDITOR'S NOTES & READING

Fabulous Spanish Treasure, comprising gold and silver coins; jewelry, including the highly important gold Captain-General's emblem of office; precious metals; fine K'ang-Hsi porcelains; cannon balls, bar and grape shot; Mexican artifacts; and pieces-of-eight recovered from a fleet wrecked off the Florida coast in the 18th century, are included in a special exhibition at Parke-Bernet Galleries, New York City, from 20 December to 15 January. The find will be auctioned early in February and is described in an illustrated catalogue containing one color plate, \$2.50.

A new *Bibliography of the History of Medicine* (No. 1, 1965, 299pp.) has appeared in its first annual issue; it will cumulate in five years. Scope includes medicine and related professions and institutions, the sciences of human anatomy, physiology, and biochemistry, and, peripherally, chemistry, physics, and the history of science; all periods and geographic areas are represented. Most citations in the first issue are to biomedical journal articles indexed for the National Library of Medicine's computer-based MEDLARS (Medical Literature Analysis and Retrieval Sys-

tem). Other selected journals, bibliographies, and lists of recent publications in classics and general history are to be reviewed regularly for citations. Nonserial monograph acquisitions in NLM have also provided relevant material. The first section of the new bibliography, "Biographies and Famous Persons", lists citations dealing with the biographies or contributions of physicians, and, in an inconvenient separate listing, citations to medical histories of famous nonmedical persons or writings on the medical implications of their work. In the second section, "Subject Index", citations under each heading are subdivided chronologically and/or geographically. The third part lists all citations, in full, alphabetically by author. The *Bibliography*, published for the NLM, is available at \$1.75 from the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402.

Forty-nine ancient tombs were discovered at Vico Equense (Naples) by a group of road builders. The tombs, which date back to the 6th century B.C. are thought to be part of a much larger burial site. Artifacts discovered so far include bronze and terracotta vases, jewelry, and wood containers for the storage of legumes.

Although it is less than one-sixth the size of the famous chained library at Hereford Cathedral, the library of the Minster church of St Cuthburga at Wimborne is important because it is the only other chained library left in England which is in any way complete. The library is described by Rigby Gra-

ham in "A Note on the Old Chained Library of Wimborne Minster" in the *American Book Collector*, 17, no. 1 (September 1966), 13-18, with four detailed reproductions of illustrations by the author. Very little has been written about this collection, which is only briefly cited by B. H. Streeter in his book *The Chained Library* (1931), and was not visited by him; the present article describes some of the library's holdings and is an inviting incentive for a visit while in Hardy's Wessex (Dorset).

Pisa's famed Leaning Tower continues to increase its tilt at the rate of about one millimeter (0.039 inches) a year. The latest inclination of the 14,000-ton tower was measured again this last summer by Professor Silvio Ballarin of the University of Pisa.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

The 14th volume of the *Jahrbuch der Auktionspreise für Bücher, Handschriften und Autographen* (Hamburg: Dr. Ernst Hauswedell & Co., 1964; 460pp.) includes books and manuscripts sold for DM40.—or more in 1963. Compiled by Reimar Walter Fuchs, this volume brings up to date (through 1963) the most important European book auction records. It covers the Germanies, Austria, Switzerland, and the Netherlands.

The new edition of Ernst Zinner's *Geschichte und Bibliographie der astronomischen Literatur in Deutschland zur Zeit der Renaissance* (Stuttgart: Anton Hiersemann, 1964; 480pp.; DM110.-) brings back into print a work which originally appeared in 1941 and did not find its way into many American libraries. In addition, there is a supplement containing 622 items, bringing the total number of entries to nearly 6,000. The introduction is a significant contribution to the history of science in the Renaissance.

M. Ballesteros Gaibrois and J. Alcina Franch, *El americanismo en las revistas: antropología: 4* (Seville: Facultad de Filosofía y Letras, Universidad de Sevilla, 1964; 148pp.; "Publicaciones del Seminario de Antropología Americana", vol. 8), is the latest number of a bibliography which will assume increasing importance if it is issued regularly. It contains 747 references with rather full annotations signed by initials of collaborators. It is arranged in classified order, and there is a full author index.

Stefano Jacomuzzi's monumental encyclopaedia of *Gli Sport* (Turin: Unione Tipografico-Editrice Torinese, 1964; 3 vols.) has no counterpart in any other language. It covers all major sports comprehensively in separate chapters, and there is a comprehensive index of names in the third volume. Perhaps the most valuable aspect of *Gli Sport* is the historical treatment of each individual sport. The numerous illustrations (of which there is an index of sources) will be a per-

manently useful body of material for serious students of sports, and the glossaries at the end of each chapter will be exceptionally valuable for the lexicographer. The first volume covers mountain climbing, gymnastics and light sports, and snow sports (including ice hockey); the second, water sports and goal sports (golf, basketball, tennis, etc.); and the third, mechanical sports (cycling, auto racing, etc.), equestrian sports, and all other sports not included elsewhere.

Another Rowohlt series, "Rowohlts deutsche Enzyklopädie", includes J. K. Galbraith's *The Liberal Hour* in translation as no. 213, under the title of *Tabus in Wirtschaft und Politik der USA* (1964; 154pp.); Lawrence S. Kubie's *Neurotic Distortion of the Creative Process* in translation as no. 244, *Psychoanalyse und Genie* (1966; 121pp.); and Maurice Nadeau's *Histoire du Surréalisme* in translation as nos. 240/241, *Geschichte des Surrealismus* (1965; 261pp.).

Gertrud Stetter, *Michael Wening, Leben und Werk des bayerischen Kupferstechers und Topographen* (Munich: Süddeutscher Verlag, 1964; 80pp.; 65 pl; DM110.-), includes a judicious selection from more than 850 copper engravings of markets, castles, and other landmarks of 17th-century Bavaria. Wening, a Bavarian counterpart of Merian, has come into his own with this publication. The biographical section is based on documents from archives in Munich, Landshut, and Nuremberg. Here is a work which will be indispensable for baroque print collectors.

BOOK REVIEWS

WILLIAMS, L. Pearce. *Michael Faraday*. Illus. 531pp. London: Chapman and Hall, 1965. 70 shillings.

In a century filled with profound advances by many outstanding scientists, the contributions of Michael Faraday (1791-1867) were second to none. Too numerous and diverse to list in completeness, his best-remembered discoveries are of electromagnetic induction, the dynamo, the action of a magnetic field upon light, diamagnetism, the identity of the various types of electricity — e.g., static, current, magneto, thermo, animal — electrochemical nomenclature — e.g., anode, cathode, electrode, electrolyte — the dark space near the cathode (named after him) during the discharge of electricity in an evacuated tube, and, not least in importance, the concept of lines of force in space, which led to field theory.

By the common yardstick (albeit, common more to the 20th century than to the 19th) that separates scientists into the categories of experimental and theoretical, Faraday has been heralded as a prime example of the former type. This classification, however, rests upon the circumstance that (a) theories devoid of esoteric mathematics have been generally regarded as not very "theoretical", and (b) Faraday consciously avoided publishing his own interpretations of the phenomena he investigated until rather late in his career.

Because of the paucity of his formal training in *any* subject, let alone higher mathematics, Faraday never felt competent to judge the mathematically expressed theories of others, and certainly was unable himself to utilize this form of expression. All the more wonder, then, that he accomplished so much in a period during which physics was becoming more "sophisticated". Faraday believed in experimentation as a means of testing an idea. His genius lay in a great ability to see the crucial point in a theory and then to devise a simple experiment to test it.

What has not before been fully appreciated is the fact that, in addition to being the century's supreme empiricist,

Faraday was also one of its superb theorists. Perhaps the outstanding feature of this definitive biography is the author's skill in showing the way in which Faraday's interpretation of nature guided the work of the laboratory. By no means did he bounce from experiment to experiment, making his discoveries by a form of scientific serendipity. He had very definite concepts which, though they quite naturally changed in time, were at the heart of his long series of investigations.

One of the central ideas by which Faraday was bound was the correlation of all forces. Electricity, magnetism, light, heat, gravity, etc. should all be interconnected, and finding these relationships was a theme in his life. It is in this connection that his discovery of the effect of a magnetic field on polarized light should be viewed, for example. A related problem was the means by which these forces were propagated. Faraday was unimpressed with the ubiquitous ether which was widely invoked to explain otherwise inexplicable physical phenomena. Neither did he trust in action-at-a-distance. But an early belief in Boscovician point atoms, i.e., non-material atoms comprised of forces, evolved into a feeling that forces were static strains in space. For him, these lines of force had physical reality. However, this idea, published late in his career, met with acceptance only after the nature of a force field had been mathematized by William Thomson and then James Clerk Maxwell.

L. P. Williams, a professor of history of science at Cornell University, has thoroughly examined the preserved published and unpublished materials relating to Faraday's life and career. More than this, he is familiar with both earlier and contemporaneous developments in physics and chemistry. All is included in this work, making it a good history of physical science in the first half of the 19th century as well as a penetrating biography of a man.

Faraday's ancestry, childhood, apprenticeship in a bookbinder's shop, long years of self-education, desire for a career in science however menial — these are duly described. This strong desire led him to approach the great Sir Humphry Davy, begging for a position

in the Royal Institution of Great Britain. Fortunately, Davy was able, in early 1813, to offer Faraday the job of 'fag and scrub' in the RI's laboratory, of which he was head. As the title suggests, Faraday began by working more in a scientific atmosphere than in science itself. But soon he was assisting Davy in chemical experiments, and eventually, in recognition of his skill, was allowed to undertake independent research. He was finally an original investigator and, with such notable accomplishments as the condensation of a number of gases, soon a very eminent one.

From chemistry his interests branched to electrochemistry, electromagnetism, and electricity itself. Current electricity was still a relatively new phenomenon, Volta's pile or battery having been invented not too long before. Then the suspected connection between electricity and magnetism was found in 1820 by Oersted, who noticed the deflection of a compass needle near a current-carrying wire. Ampère fashioned an elaborate and elegant mathematical theory of electromagnetism that was widely accepted, but opinion was by no means unanimous. Faraday's doubts, based on his interpretations of the experiments, not the mathematics, led him to his own great discoveries, all the time following his own theory of the phenomena.

Despite offers of professorial chairs elsewhere, Faraday remained at the RI his entire career, in part because of affection, in part because of obligation. Never strong financially, the RI suffered through a number of crises, and was rescued by the fees Faraday collected on government and industrial research contracts. He advised on everything from oatmeal to the preservation of paintings. An even greater help was the series of popular lectures he conducted. Thus, his Friday Evening Discourses did much to popularize science in Victorian England, as well as save the RI from bankruptcy. A well-received innovation in 1826 became the annual Christmas lectures for children; the most famous delivered by Faraday was published as the classic *Chemical History of a Candle*.

Though he worked in chemistry and physics, Faraday refused to call him-

self either chemist or physicist (a title coined during his lifetime). He preferred the older name that encompassed all science, that of (natural) philosopher. Indeed, he was a true philosopher, who examined nature with a burning curiosity. The intensity of this curiosity is well recorded in this excellent biography. — *Lawrence Badash, Department of History, University of California, Santa Barbara*

Bibliography of Old Norse-Icelandic Studies: 1964. Edited by Hans Bekker-Nielsen and Thorkil Damsgaard Olsen in collaboration with the Royal Library, Copenhagen. 72pp. Copenhagen: Munksgaard, 1965. \$3.25
—: 1965. Copenhagen: Munksgaard, 1966. \$3.90

Since its first appearance in 1964 (*Bibliography of Old Norse-Icelandic Studies: 1963*, reviewed in AN&Q III: 7, p. 111 f.), BONIS has grown steadily in scope and depth—a reflection both of the editors' zeal and dedication and of a remarkable upsurge of attraction to the field, in Western and Eastern Europe, in North America, and as far away as Japan. Statistical indicators of this growth include an increase in the number of entries from 333 for 1963 (counting reviews and cross-references as well as books, articles, sections of books, etc.) to 430 for 1964 and 536 for 1965; while the number of periodicals cited has gone up from 70 in the 1963 volume to 98 in the 1964 one and 117 in the 1965 (an interfiled list would of course yield a still higher figure).

Just how comprehensive the coverage is cannot of course be demonstrated by statistics alone. Either one must use a bibliography over a considerable period to appraise it properly or, in default of this, sit down and read it from one end to the other, armed with prior notions of what it *should* cover, plus the ability to recognize new and original research. Limited, we should admit, by the rather general character of our qualifications in the field, we did just that (the three volumes at one sitting, the first of these being a re-read) and were left with en-

hanced admiration for the editors' thoroughness and keen judgment in their selection of entries for inclusion, and for their mastery in the art of cross-reference (both within a given issue, and in the case of the 1965 and 1964 bibliographies, back to the earlier issues). A certain deftness and sureness are evident and bear witness not only to the compilers' pragmatic scholarship but also to their devotion to their domain of research.

The bibliography user's energies would of course be less taxed if the editors found it possible to amplify and regularize the present index, which leaves much to be desired. Its rubrics within a given issue provide, on the one hand, little insight into the annually fluctuant production on given topics and sub-topics, and, on the other, they are quite uneven with respect to the amount of detail they offer. Thus the researcher dependent upon them will find in the 1965 issue, under "Cultural History", that there are 44 entries he should check for the cultural item that concerns him. As it turns out, these are nearly all references to the latest (tenth) volume of the *Kulturhistorisk leksikon for nordisk middelalder fra vikingetid*. But is this not a circuitous (and tedious) way to arrive at information? Similarly, "Literary History" refers to 64 undifferentiated entries, "Legal History and Legal Institutions" to 40, and "Vikings" to 29. "Translations", more particularized, has two unqualified entry numbers (these turn out to be anthologies) and 26 sub-headings referring to translations of specific sagas, etc. As for "Lexicography and Etymology", here one finds the opposite pole of specificity, with the citation of individual words as subheadings.

The extent to which alphabetical listing can be profitably complemented by subject listing will of course always vary with the field and the intended scope. (For an interesting treatment of this dilemma in a somewhat different connection, see F. de Tollenaere, *Alphabetische oder Ideologische Lexicografie?*, Brill, 1960.) Unless these are quite narrow, however, the best-compiled alphabetical bibliography cannot escape the shortcomings inherent in any arbitrary arrangement of material. It follows that to juxtapose a reversed analysis of the

same body of material (itself also inadequate alone) can only serve to increase the utility of the reference. It is of course only with this in mind, as far as BONIS is concerned, that we have engaged in this excursus on a matter of which its editors are doubtless quite aware, and we trust they will appreciate its constructive intent.

The introductory article in the issue for 1964 (pp. 7-22) is a portrait by Ole Widding of Carl Christian Rafn (1795-1864), a centenary tribute to the great Danish scholar responsible for the founding of the Society of Northern Antiquaries, and to whom all Scandinavian philologists are to this day deeply indebted. Dr Widding's article is translated by P. M. Mitchell. In the issue for 1965 (pp. 9-21, the translation from the Danish here done by Peter Foote), Professor Anne Holtsmark writes on "Heroic Poetry and Legendary Sagas", developing the theme that the character of many of the heroic poems and *fornaldarsögur* which have come down to us was determined by the audience to which they were recounted. As knowledge of the orally transmitted poems and tales diminished, along with memory of the histories and particular adventures once evoked by mere mention of the name of a protagonist, so in later times it became necessary to identify heroes by preliminary accounts before proceeding to the story proper. Other accounts were clearly addressed to women, still others obviously to Christian audiences. Thus the poems and legends which have been preserved in written form often contain clues to the time, place and circumstances of recording. — B. Hunter Smeaton, *University of Calgary, Canada*

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AMERICAN NOTES & QUERIES

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February 1967

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

PYGMALION IN THE PHYSICIAN'S TALE

IN THE DESCRIPTION of Virginia toward the beginning of the *Physician's Tale*, "Nature" is made to mention that famous mythical sculptor, Pygmalion:

Fair was this mayde in excellent
beautee
Aboven every wight that man may
see;
For Nature hath with sovereyn
diligence
Yformed hire in so greet excellence,
As though she wolde seyn, "Lo! I,
Nature,
Thus kan I forme and peynte a
creature,
Whan that me list; who kan me
countrefete?"
Pigmalion noght, though he ay forge
and bete,
Or grave, or peynte; for I dar wel
seyn,
Apelles, Zanzis, sholde werche in
veyn
Outher to grave, or peynte, or forge,
or bete,
If they presumed me to countrefete".
[VI(C) 7-18]¹

This passage derives, undoubtedly, from lines 16177-90 of Jean de Meun's discussion of Nature and Art in *Le Roman de la Rose*:

Ne Pygmalion [pourrait] entaillier;
En vain s'i pourrait travailler
Parrasius; veire Apellès,
Que je mout bon peindre apel, les
Beautez de li jamais descrire
Ne pourrait, tant eüst a vivre;
Ne Miro ne Policletus
Jamais ne savaient cet us.
Zeusis neïs par son bel peindre
Ne pourrait a tel fourme ataindre,
Qui, pour faire l'image ou temple,
De cinc puceles fist essemble,
Les plus beles que l'en pot querre
E trouver en toute la terre. . . .²

Not only are Chaucer's "Pigmalion", "Apelles", and "Zanzis" Jean's "Pygmalion", "Apellès", and "Zeusis",³ but in both passages these names are mentioned for the same purpose — to illustrate the truth that even the very greatest artists cannot equal Nature in the creation of beauty.

Several manuscripts of the *Tales*, however (El, Hg, Bo2, Ch-Dd, Ad3, and Ht), gloss Chaucer's reference to Pygmalion in line 14 with the direction, "Quere in Methamorphosios",⁴ and, even though Chaucer himself could have learned the details of this myth as easily from Jean de Meun (*Roman de la Rose*, 20817-21191) as from Ovid (*Metamorphoses* X, 243-97), it may be well to heed the glossator's advice and consider the Ovidian version — which was, as usual, Jean de Meun's own source.⁵

According to Ovid, Pygmalion, being too conscious of the imperfections of mortal women to love any of them, created an ivory statue of a beautiful girl, which so charmed and delighted him that, fancying his statue a real woman, he fondled and embraced it, presented it with gifts, and even made love to it. His prayer to Venus, that he might be granted a lover as perfect as his statue, was answered when the ivory maid herself

came to life and responded to his love.

The Middle Ages understood Ovid's myth, quite reasonably, as an example of moral rather than physical metamorphosis. They realized, that is, that the "change" had taken place not in the statue but in Pygmalion himself — a classic type of the foolish lover who translates a phantasm of beauty into a tangible image, which then becomes the object of his irrational and idolatrous passion. Arnulf of Orléans' interpretation of the myth of Pygmalion, in his commentary on Ovid's *Metamorphoses*, represents well the medieval tradition: "Statua Pigmalionis de eburnea in vivam mulierem. Re vera Pigmalion mirabilis artifex eburneam fecit statuam cuius amorem concipiens ea cepit abuti ad modum vere mulieris".⁶

Precisely this same kind of delusion dements certain other ancient and medieval lovers — Narcissus, who falls in love with his own reflection; Chrétien de Troyes' Aliandre, who takes a shirt to bed with him and embraces it as if it were really Soredamors; and even the lover in *Le Roman de la Rose*, who pictures his "rose" naked in bed beside him. As Professor Robertson notes, Pygmalion is, significantly, introduced at precisely that point in the *Roman* where Venus prepares to discharge her hot arrow at the "image" into which the lover's concupiscent fancy has transformed his rose. This image suggests to Jean de Meun that statue created and transformed by the lustful imagination of Pygmalion, whose story is then related in detail.⁷

The brief allusion to Pygmalion at the beginning of the *Physician's Tale* serves much this same purpose, for Virginia — more beautiful even than Pygmalion's perfect ivory maiden — is, to the lecherous eye of Apius, the embodiment of a phantasm of beauty, an idol created by his own lust; and like Pygmalion himself, or the lover in the *Roman*, he burns with the deadly fire of concupiscence in the contemplation of possessing and enjoying his idol.

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1. Cited from *The Works of Geoffrey Chaucer*, ed. F. N. Robinson (2d ed. Cambridge, Mass., 1957).
2. Ed. Ernest Langlois, *Société des anciens textes français*, Vol. IV (Paris, 1922). These lines were probably also the model for *Pearl* XIII, 749-50 (ed. E. V. Gordon, Oxford, 1953), where the poet maintains that neither Nature nor Art could have created the beauty of his "makelles perle": "þy beauté com neuer of nature;/Pymalyon paynted neuer þy vys."
3. These are probably the three names intended by the misleading gloss on line 14 of the *Physician's Tale* in MS Se: "Pigmalion Appollus and Zephirus". See John M. Manly and Edith Rickert, *The Text of the Canterbury Tales* (Chicago, 1940), 3, 515.
4. Ibid.
5. Langlois, ed., *Le Roman de la Rose*, 5 (Paris, 1924), 109. Ovid was also the source of Gower's version of the Pygmalion story in *Confessio Amantis*, 4, 371-436.
6. See Arnolfo d'Orléans, *un cultore di Ovidio nel secolo XII*, ed. F. Ghisalbetti (Milan, 1932), p. 223.
7. D. W. Robertson, Jr., *A Preface to Chaucer* (Princeton, 1962), p. 100. My discussion of Pygmalion is indebted to Professor Robertson's treatment of that myth, *ibid.*, pp. 99-103.

ON SIX AND SEVENE
(*Troilus* IV, 622)

IT HAS BEEN cautiously suggested that when Pandarus advises Troilus "manly [to] sette the world on six and sevene"¹ he was using the game of hazard as the point of reference in his metaphor.² Chaucer's familiarity with the game may be seen in passages from the Man of Law's prologue³ and the Pardoner's tale.⁴ And the argument is particularly convincing because the origin of the phrase has been traced to hazard.⁵ But the step from an acceptance of this argument to the rendering "boldly stake the world on casts of the dice" (Skeat) or "risk everything on the cast of the dice" (Root) is not a logical one. In fact, it is a leap based on two assumptions which are tenuous at best.

One assumption is the conclusion that, according to the literal rules of hazard, the "chances are . . . against the 'setter' [and] to 'set' one's all on six and seven is, therefore, to venture with the odds against one".⁶ Now this is a neat argument and logical in itself, but alas the usage of gambling terms has far more ambiguity than neatness or logic. Although the terms "caster" and "setter" are equivalent to the present terms "shooter" and "fader" in the game of craps, it is unfortunately the case that "setter" is also equivalent to "bettor".⁷ The use of the preposition "on" in gambling phraseology is also sloppy (just as, perhaps, "at" is in "at sixes and sevens"). "Betting on" may just as well be "betting against" as "betting for".

Other examples of ambiguity occur in the designation of odds.

"Laying the odds" is the same as "giving the odds", i.e., "betting the favorite"; and "taking the odds" is "betting the short end". But "laying a bet" is betting either way, and so is "taking a bet". Moreover, it is a rare bookmaker who will not say "8 to 5" when he means "5 to 8"; and "5 for 2" is the same as either "3 to 2" or "5 to 2" or even "2 to 3" (of course, a one-in-ten chance is only a nine-to-one shot, but better not tell that to a horse-player). Thus, "the odds on Robinson are 7-5" may mean that he is favored or that he is the underdog. Similar ambiguities occur in the jargon for giving or taking points: "the Giants and 2½" may mean that a bettor takes the Giants and gives 2½ points to the opponents or gets 2½ points with the Giants.

To return to the dice, we find what may be the closest parallel to Chaucer's hazard terms in our "betting the come". This action, in craps, means betting on the next roll of the dice as if it were the first. Thus the "come" in craps is roughly equivalent to the "chance" in hazard. When betting the come, however, one may bet the "come line" (with the shooter) or the "don't come" (against the shooter, assuming always that the shooter bets on himself).

The universal prevalence of the ambiguity in the use of such gambling terms as "setting", then, virtually rules out any interpretation which requires a strict reading of the terms. But there is yet another fallacy in this first assumption: setting on six and seven does not necessarily mean that six and seven are "main" and "chance" respectively.

There is a second, more basic assumption which should be challenged in the argument. Allowing for the precision of the strict application of the phrase in the game of hazard, one must still wonder whether an off-hand reference as a point of comparison in a metaphor would retain its precision in the figure of speech. Usually, of course, it would not, the exception being the case where the very terms of the analogy included the precise parallel. The context of the passage in question here certainly does not call for such an insistence.

Robinson's alternative — "in confusion, disorder, state of upheaval"⁸ — seems to go too far the other way. He allows for no connection at all with the original terms from hazard, which Chaucer knew well. He points out that "at sixes and sevens" did develop this meaning later, but in failing to examine the process of this development he misses the early stage which catches the sense of Pandarus' words.

In order to get from "venture with the odds against one" to "dare [something] in a state of disorder" there are stops at "take a chance at the mercy of fate or lady luck" and "dare [something] in a state of uncertainty". I think we should get off at one of these stations to meet Pandarus' meaning here. He is telling Troilus to act like a man, venture everything, and take his chances; not to be afraid to trust to luck nor to act in a state of uncertainty. The reference to hazard is retained, but not the specific, technical quotation of odds on Troilus' chances of success. The following line — "And if thow deye a martyr, go to hevenel!" — is a

typically ironic Chaucerian juxtaposition of extreme opposites as points of reference, but it continues the tenor of Pandarus' advice: "Let the chips [no gambling pun here] fall where they may".

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1. Robinson, *Cambridge Chaucer, Troilus and Criseyde*, IV, 622.
 2. Root's edition, 511 f. (cited by Robinson, 829); Skeat, *Oxford Chaucer*, II, 489.
 3. Robinson, Fragment II of *The Canterbury Tales*, 124 f.
 4. Fragment VI, 653.
 5. NED, s.v. six, B. 5.
 6. Root, 512.
 7. See NED, s.v. set, v., B. 14, for both meanings.
 8. P. 829.
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A NOTE ON WIELAND

AN IMPORTANT ELEMENT in the preparation of the reader for the horror to follow in Charles Brockden Brown's *Wieland* has been misread and left uninterpreted by the only critic who has worked with it. John G. Frank says that the elder Wieland was probably a Moravian like his wife, and that he read the works of "one of the teachers of the Albigenses, or French Protestants of the twelfth and thirteenth centuries".¹

As to the first point, there is no doubt that Mrs Wieland was a Moravian, for she worshipped "after the manner of the disciples of Zinzendorf", the founder of the Moravian church in America. How-

ever, Brown says in the same paragraph that her "education has habituated her to a different mode of worship" from that of her husband, and that he practised a system of worship which "had been expressly prescribed to him".²

Frank is correct in stating that Wieland read "one of the teachers of the Albigenses, or French Protestants",³ but he fails to note that Brown goes on to say that the particular doctrine of French Protestantism followed by Wieland was that of the Camisards who were active in the late seventeenth and early eighteenth centuries. Brown introduced the Camisards with good reason, for an understanding of Wieland's beliefs gives the reader an insight into the actions of both the father and the son.

After the revocation of the Edict of Nantes in 1685 by Louis XIV, the French Protestants or Huguenots were subjected to extreme persecution.⁴ In 1686 Pierre Jurieu published *L'accomplishment des prophéties*, a mystical work predicting the overthrow of the Papacy and the restoration of Protestantism. When James II was dethroned and a league formed against Louis XIV, Huguenot hopes rose only to be quickly dashed.⁵ Shortly thereafter mysterious singing voices were heard by peasants in the south of France. Having been deprived of all rights to religious assembly and council, the people turned to their Bibles for the meaning of the voices. Many claimed to be inspired with the gift of prophecy and experienced seizures during which they exhorted the populace to rise up against the Papacy. They felt "a

profound sense of personal unworthiness"⁶ and sought to expiate their sins by renouncing and denouncing the Roman Church.⁷ Many took the name "Camisard" from the word for their peasant shirts, and rose up against the Crown in 1700 to be defeated only after four years of bitter fighting.

The relation of the Camisard beliefs to the actions of the elder Wieland is obvious. He hears voices, studies the Bible, adopts a "mournful and contemplative"⁸ manner, prophesies his death, and dies violently. Although Brown's source for the actions of the younger Wieland is a contemporary massacre,⁹ the introduction of the Camisard beliefs early in the tale helps to establish a religious environment in the Wieland household which could creditably produce a man capable of committing multiple murder at the command of an extra-terrestrial voice.

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1. John G. Frank, "The Wieland Family in Charles Brockden Brown's 'Wieland'", *Monatshefte*, 44 (1950), 349.
2. Charles Brockden Brown, *Wieland* (Garden City, N.Y., 1962), p. 19.
3. Frank, p. 349; Brown, p. 14.
4. Henry M. Baird, *The Huguenots and the Revocation of the Edict of Nantes* (New York, 1895); W. S. Browning, *A History of the Huguenots* (Philadelphia, 1845), pp. 378-412.
5. Browning, pp. 385-86.
6. Baird, 2, 188.
7. Baird, 2, 179-89.
8. Brown, p. 16.
9. Carl Van Doren, "Early American Realism," *The Nation*, 99 (1914), 577-78.

QUERIES

Book-boxes from libraries — Have any examples of the book-boxes used for home delivery by libraries been preserved? Can they be dated? — *Robert T. Jordan, Washington, D. C.*

Dr George C. Justice, Hypnotist — Who was this "Professor and Teacher of Electrical Psychology" who gave public demonstrations of his abilities in the late 1850s? Biographical material and citations to his activity are needed. — *Fulton Pearson, Oswego, N.Y.*

Cigar company — Has anyone any information about a cigar manufacturing company (19th century?) called "The Montclair-Bels Cigar Co.", possibly located in New York (city or state)? — *Anne Pallister, Cincinnati*

Circus spectacle — What company produced a Bible spectacle called "The Fall of Nineveh"? Is there a contemporary description (about 1890) of the show? — *Robert Herman Treat, Tucson, Arizona*

"Funny Side of Physic" — Who was A. D. Crabtree, author of this delightful book published by J. B. Burr & Hyde in Hartford, 1872? I am looking for as much biographical material about him as I can possibly get. — *Henry Viets, Boston, Mass.*

Stendhal vs Stendahl — Is there some authority for the misspelling of his name? — *John Neufeld, Lansing, Mich.*

"Let him come and try it!" — Was this a remark that first gained fame in some historic incident, or is it a common retort not attributed to anyone in particular? — *R. D. Braxton, Mexico City*

Hollow books — Is there a special word to describe a book in which the pages have been glued together and a hollow cut out of them to make a hiding place or, more often today, a cigarette box? — *Reference Dept., Appleton Public Library, Appleton, Wisc.*

"Marriages That Clicked" — Who wrote it, when, and where was it published? — *Robert M. Rennick, Mt Pleasant, Mich.*

Surveying instrument — Who invented an instrument called the "trigonometer", possibly an 18th-century American device? Is there a model extant? — *Arthur Hasselden, Green Bay, Wisc.*

"Swiss Hitch" (drink) — Can anyone identify this alcoholic drink? How is it made? Is it better known by another name? — *Mrs R. P. Planter, Toronto, Ont.*

John Amphlett — Is there biographical information available on this man, apparently an English writer of the 1870s or '80s? An article attributed to him, on the law of name-changing, appeared in *Gentleman's Magazine* in 1878. Was he a lawyer or legal historian? — *Robert M. Rennick, Mt Pleasant, Mich.*

Bloomsbury poem? — Is it possible that the following verse was written by one of the Bloomsbury

Group or their friends? "She was once atheistic,/ Till she found a beautiful sailor/ Drunk on her kitchen table;/ She has become mystic/ Finding, like Sedley Taylor,/ That she [was] quite unable/ To regard God as a fable". Sedley Taylor's life is, of course, well documented. He died in 1920. Where does the item appear in print, and does it contain any relevant allusion to experience? — *Francis A. Johns, New Brunswick, N. J.*

REPLIES

Manrique's "Rightful King" (III: 152) — The suggested reading *reina* for *rey* in strophe 32 of Jorge Manrique's *Coplas* is not a likely one. If Manrique had written *reina natural*, he would also have written *nuestra* and *servida*, thus destroying the rhyme. None of the extant manuscript copies of the *Coplas* reads *reina* (see the ed. by R. Foulché-Delbosc [Barcelona, 1912], p. 32). The line as it stands is not defective. In this poem, the normal line ends in a paroxytone and in that case has eight syllables. When a line ends in an oxytone, as this one does, only seven syllables are required. There are 92 such lines in the *Coplas*, four of them in strophe 32. There is no reason to suppose that Manrique intended to write *reina*, for it was Ferdinand who at the head of the Castilian army secured the victory from "el de Portugal" (see Prescott, *History of Ferdinand and Isabella* [ed. Phila., 1892], pp. 110-17). It is true, of course, that he was not yet king. The solution may lie in the word *natural*; cf. Covarrubias'

definition: "Hijo natural, el que no es legítimo ni tampoco bastardo". — *Mac E. Barrick, Dickinson College, Carlisle, Pa.*

Desk and Drill Association or Club (IV:151) — The reference is possibly to the Desk and Derrick Club, an organization of women employed in the petroleum and allied industries, with both educational and social programs designed to increase understanding of and interest in the industries they serve. The first such club was organized in New Orleans in 1949, and there are now over 100 clubs, primarily in the United States and Canada. — *Roger M. Martin, Chief Librarian, Shell Development Co., Emeryville, Calif.*

Spiritualist pamphlet (V:23) — In the Union Theological Seminary Book List there is a reference to the following: Arai, Osui (1846-1922). *Inward Prayer and Fragments*. Kyoto, Japan: Horii Printing House, 1941. viii, 150pp. illus. (facsim.). 22cm "Limited Edition". — *Jerome Drost, Reference Bibliographer, SUNY at Buffalo Library*

"*Potato Jones*" (V:23) — Anent your earlier Replies, Jones was a Captain in the British Merchant Marine. He did run the blockade off Santander, and probably saved thousands of the Spanish civilian population from starvation. He became a popular hero with the English and they looked on him with considerable affection. So well known was he that Horace Goldin, the magician, devised a stage illusion called "Potato Jones". It involved a man vanishing from a cage filled with potatoes. My source for this story is Goldin. — *Edgar Heyl, Baltimore, Md.*

EDITOR'S NOTES & READING

The Humanities in Canada: Supplement to December 31, 1964, edited by R. M. Wiles and prepared for the Humanities Research Council of Canada (Toronto: University of Toronto Press, 1966, \$6), is a more than 200-page classified bibliography of thousands of scholarly publications issued anywhere by Canadian scholars (who filed the information), bringing the 1964 edition down to the end of the year 1964. It is not a revision but rather an augmentation of the earlier volume. It would be well if all literary bibliographies took such care to complete the record at a well-defined terminal date.

The busy Fall season has brought us announcements of many new publications. We are especially attracted to two that we wish to notice in our limited space: *The Stephen Crane Newsletter* focuses on Crane, although brief pieces on anything that will illuminate him in his era will be published, as will book reviews. Issued quarterly, the magazine is an inexpensive stimulus to Crane studies and bibliography: \$2 a year; invoiced subscriptions \$3. All correspondence, including subscriptions, to Joseph Katz, Editor, 2395 Indianola Avenue, Columbus, Ohio, 43202. The other publication, also a quarterly, is *Comparative Drama*, with the first issue due in March. *CD* hopes to treat the dramatic literature of all nations in critical scholarly articles, especially encouraging dramatic studies that are "international in spirit and interdisciplinary

in scope". Clifford Davidson heads the alphabetical list of editors. Subscriptions and inquiries should be sent to *Comparative Drama*, Department of English, Western Michigan University, Kalamazoo, Mich. 49001.

CD, noted above, is searching for authors to provide articles on neglected areas of dramatic literature, "such as someone to work with Inca drama — 'Ollantay'", and through Wallace H. Johnson of WMU has asked us to encourage such contributions, which we gladly do.

The recent death of the great Hardy specialist Carl J. Weber, of Colby College, is in a sense memorialized with the publication of a new book on his other most important interest: *Fore-Edge Painting: a Historical Survey of a Curious Art in Book Decoration*, which brings up to date, with a great deal more information, his earlier work issued in 1949 — a volume that already fetches high market prices. The new book is a tribute to the author as collector, connoisseur, and scholar, and will be a delight to artists and bookmen with an interest in fine book decoration. Based on an examination of more than three thousand examples, the new study is surely the most authoritative word on fore-edge painting, containing as it does material simply not available anywhere else. The handsome illustrations, including numerous color plates, give a breadth of reality to this "curious art", and should help to stimulate collectors' interests. We had not been familiar with publications of Harvey House, Inc.

(Irvington-on-Hudson, N.Y.) before this, but if their standards here are matched in their other books they are to be congratulated. The Weber volume is worth every cent of its \$20 price, and bookmen as well as libraries should acquire it quickly. Who is left, we wonder, to continue Professor Weber's researches and appreciation of fore-edge painting?

We cannot resist taking this little space to mention Dover Publications' charming paperback reprints of Palmer Cox's *Another Brownie Book* (\$1.50), originally published in 1890, and Oliver Herford's two color-illustrated volumes: *Primer of Natural History* (1899), along with *More Animals* (1901), each \$1.

Fred Eager has just brought out a new, revised, and more practical *Guide to Italic Handwriting*, expanded to 104 pages of clear instruction (the familiar old edition had only 43pp.) for devotés and students alike. Of all the instructional manuals for the amateur that have passed through our hands — boat building, home zoos, bag-piping, photography, and the like — this is the only one that has ever seemed readable, intelligent, useful, and good fun. The earlier edition has done so much to help develop a better national penmanship that we wish the new edition the greatest success. Available from Italimuse, Inc., Caledonia, N.Y., 14423, for \$3.95.

A long and different kind of article, "Abraham Lincoln and the Fine Arts", by Sylvia G. L. Dannett of Scarsdale, N.Y., appears in the Fall 1966 issue of that dedicated

periodical the *Lincoln Herald*, published by Lincoln Memorial University Press, Harrogate, Tenn. Mrs Dannett has uncovered several little-known anecdotes having to do with the President's limited experience with sculpture and painting.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

EUROPEAN PAPERBACKS

In a brief review of recent European paperbacks, it is appropriate to mention first *Rowohlt's deutsche Enzyklopädie*. Now past volume 250 this is a significant collection of reprints, translations, and original works in all fields, with a special emphasis on the humanities. The cumulative Rowohlt indices will bring out clearly the encyclopaedic character of the collection.

An original work is Karl Otto Conrady's *Einführung in die neuere deutsche Literaturwissenschaft* (1966; 246pp.; v. 252/3), a guide to the study and teaching of German literature. Conrady defines the nature and objectives of the study of German literature, and he provides a suggested reading list for students and a chrestomathy of statements on German literary scholarship from the Schlegels to the present day. Walter Höllerer's *Theorie der modernen Lyrik; Dokumente zur Poetik*, I (1965; 446pp.; v. 231/2/3) is a compilation of some sixty statements on the theory of poetry. Except for the first dozen or so (beginning with Coleridge, Poe, and Whitman), most of the statements are from the 20th century, including European and American authors and critics from all countries. Martin Esslin's *Das Theater des Absurden* (1965; 370pp.; v. 234/5/6) deals with a highly significant

trend in both Western European and North American drama. There are introductory chapters on Samuel Beckett, Eugène Ionesco, and Jean Genet, with shorter sections on sixteen epigoni in France, Italy, Spain, Germany, England, and the United States, and a rather extensive bibliography of the genre. Christa Baumgarth's *Geschichte des Futurismus* (1966; 313pp.; v. 248/9) is a comprehensive study, with bibliography, of *Futurismo*. She examines the movement itself in detail and brings out clearly its influence on Italian art, philosophy, and politics.

Karl Vorländer's almost classic *Philosophie der Renaissance* (1965; 266pp.; v. 242/3), the third part of his history of philosophy edited by Hinrich Knittermeyer, includes a useful collection of illustrative texts and additions to the bibliography by Eckhard Kessler. Eugenio Garin's *Geschichte und Dokumente der abendländischen Pädagogik, II. — Humanismus* (1966; 327pp.; v. 250/1) is a companion volume, for philosophy and educational theory were inseparable in the Renaissance. Again for this volume Eckhard Kessler has selected illustrative texts, with German translations of Latin and Italian originals. A work on the relation of man to machines in the 20th century is the late Mortimer Taube's *Der Mythos der Denkmaschine; kritische Betrachtungen zur Kybernetik* (1966; 134pp.; v. 245).

Jürgen Claus' *Kunst heute: Personen, Analysen, Dokumente* (1965; 270pp.; v. 238/9) deals with the trends, media, and objectives of art in the mid-20th century. There are forty-two plates grouped in the middle of the book. Wilhelm Braun Feldweg's *Industrial Design heute* (1966; 210pp.; v. 254/5) is a penetrating analysis of trends and styles in the design of practical objects from tableware to typewriters, coffeepots to cars.

In the field of history there are the fourth and fifth volumes of Johannes Haller's *Das Papsttum, Idee und Wirklichkeit*, viz., *Die Krönung* (1965; 343pp.; v. 227/8), covering the period from 1216 (Honorius III) through Clement IV (died 1268), and *Der Einsturz* (1965; 327pp.; v. 229/30), from Gregory X (1271) through John XXII (died 1334). The fourth volume is concerned primarily with the victory over the Holy Roman Emperors, and the fifth

ranges from the Sicilian Vespers and the conclusion of the crusades to the end of the hegemony of the papacy. The history of Italy six centuries later is recorded by Federico Chabod's *Die Entstehung des neuen Italiens; von der Diktatur zur Republik* (1965; 158pp.; v. 237). This title work is a compact history of modern Italy from the early twenties to the fifties. Zvi Rudy's *Soziologie des jüdischen Volkes* (1965; 236pp.; v. 217/8) is more than a sociological study. Rudy provides a résumé of the history of the Jewish people in the 20th century, concluding with the unparalleled achievement of the creation of the state of Israel.

Another series from the same publisher is "Rowohlts Monographien", edited autobiographies "in Selbstbildnissen und Bilddokumenten", including original works, translations, and reprints. The most recent volume is Rainer Specht's *Descartes* (1966; 185pp.; v. 117), a richly illustrated and fully documented work on one of the founding fathers of modern science and philosophy. Erich Beyreuther's *Nikolaus Ludwig von Zinzendorf* (1965; 153pp.; v. 105) deals with a totally different personality. Zinzendorf's role in the history of Protestantism in the 18th century and his contributions to American colonization are brought out in full detail. A third personality has managed to win his way into serious critical circles in our day: Walter Lennig's *Marquis De Sade* (1965; 151pp.; v. 108) is a sober and factual appraisal of the life and work of De Sade, emphasizing his position in the fantastic political and moral turbulence of the last quarter of the 18th century.

Franz Wiedmann's *George Wilhelm Friedrich Hegel* (1965; 170pp.; v. 110) pulls together the basic facts about this seminal thinker. It does not supersede the biographical and critical studies of Karl Rosenkranz, Kuno Fischer, Paul Roques, Hermann Glockner, and Gustav Müller, but it is a useful résumé of Hegel's life, thought, and influence. Not in the Hegelian tradition is the life of E. T. A. Hoffmann (1966; 189pp.; v. 113) by Gabrielle Wittkop-Ménardeau, a writer whose following and influence are increasing in our day. Another contrast, two generations later, may be seen in Kurt Leonhard's *Paul Cézanne* (1966; 170pp.; v. 114). The numerous biogra-

phies and albums of Cézanne crowd the shelves of art libraries, but this little volume pulls together the basic material.

Ivo Frenzel's *Friedrich Nietzsche* (1966; 151pp.; v. 115) is one of many Nietzsche biographies, but it is illustrated more fully than any of the longer ones. Paul Schick's *Kaul Kraus* (1965; 168pp.; v. 111) is also the best-illustrated biography of many. This book is especially timely, for if Kraus were alive today he could provide basic guidance for national and international policy on the bloody "little wars". Otto Basil's *George Trakl* (1965; 178pp.; v. 106) records the life of another Austrian whose active years were three decades fewer than those of Kraus, but whose influence on today's literature is no less than that of Kraus on political theory. Everett Helm's *Béla Bartók* records the life of a third contemporary *Mittleuropäer*, emphasizing his great contributions to the understanding of folk tradition in music.

An original study in the series is Johannes Hemleben's *Pierre Teilhard de Chardin* (1966; 179pp.; v. 116). Hemleben properly interprets Teilhard not only as a student of human physical evolution but also as a student of the evolution of the human spirit.

(To be continued)

BOOK REVIEWS

GARSDIE, Charles, jr. *Zwingli and the Arts*. 190pp. New Haven: Yale University Press, 1966. \$7.50

In this work Charles Garsdie, jr., attempts to portray the remarkable succession of events in the third decade of the 16th century by which the churches of Zurich rejected their age-old Catholic ecclesiastical music and art and replaced them with silence and whitewash. The chief leader in this progression was Huldrych Zwingli, the great reforming theologian, and it is on his thoughts and actions that Garsdie concentrates his attention. The book falls into two main parts — the first three chapters dealing

with music, and the last five with ecclesiastical art. There is also an epilogue in which the author looks hastily at the long-term consequences of Zwingli's success.

The remarkable paradox in Zwingli's life and character was his devotion to and skill in music, which continued throughout his life, and his utter rejection of church music, which was carried to the extreme of eliminating all church singing, choir and congregational, and finally to the destruction of all church organs in Zurich. His reputation for love of music was so great that, when his name was presented for leadership of the Great Minster in Zurich in 1519, his friends had to argue down accusations against him for levity in this respect. He was well known for his skill with several instruments, and his compositional abilities are shown in the text of a plague song which he composed and for which he devised a polyphonic setting. On the other hand, while Zurich had had some musical reputation in the Middle Ages, and again in the late 15th century, church music had declined to a very low level by the time of Zwingli's arrival there. Also, popular desire for secular singing was being suppressed, albeit unsuccessfully.

Four years after his settlement in Zurich, Zwingli set forth a program of reform for the city's churches in sixty-seven "conclusions". The forty-fourth, forty-fifth, and forty-sixth bore on liturgical music. Garsdie regards these "conclusions" on music in worship as "the most radical to come from a major reforming theologian in the sixteenth century". As a foil for Zwingli's musical judgments, Garsdie looks briefly at the writings of Andreas Bodenstein von Karlstadt on this subject. Karlstadt was the first reformer to confront seriously the complications for ecclesiastical music set by the reformers' conceptions of worship. The Gregorian chant was incompatible with personal worship, placed attention upon itself and its proper performance rather than upon the worshiper's contact with God, and was essentially a trapping of service rather than a form of devotion. He deemed music sinful in itself, a position never taken by Zwingli. Garsdie does not feel that Karlstadt really got to the bottom of

this problem and that he left its discussion in an ambiguous state.

Zwingli, Garside finds, was much more thorough in his comprehension of the incompatibility of reform worship and music than any other reformer. He placed his argument on the rock bottom of scripture itself. Christ himself had explicitly rejected music in the church and no instructions for its use are to be found in the New Testament. On the contrary, Zwingli finds there instructions for a more direct and vital contact with God through prayer and personal religion. Carried to its ultimate stage, Zwingli's position would have led to the elimination of all public worship, reducing worship to prayer alone, but he stopped short of this extreme. He rejected the evidence for music from innumerable Old Testament examples on the allegation that all of these practices were instituted by man and not by God. The New Testament evidence he found uniformly against music. He wished to transform the "mummings" of the Psalms, often without comprehension, to simple instruction in their meaning. He also directed strong arguments against music on the basis of professionalism in choirs, the necessity of rejecting the doctrine of good works as applied to singing in church services, and the distractions from the act of worship involved. His position was no mere reform of the old ecclesiastical system, but its radical rejection. Garside insists that Zwingli's position was essentially humanistic in derivation, from the Erasmus-Basel group to which he had belonged.

Zwingli decided to eliminate music from the Zurich churches on the basis of his personal theological speculations. He declared his intention in 1523, and by 1524 the city council had gone along with him by putting his ideas into permanent legislation. Elimination of choirs, congregational singing, and organ playing were followed three years later by actual destruction of the organs, some of which were but a decade or two old. More extreme, Zwingli was able to replace the Mass with the Lord's Supper in 1524. The great mystery in Garside's book is how a reforming priest could achieve these objectives—how could he induce the officers of government to make so radical a change and how could

he make the people follow him? Mr Garside's paragraph of explanation on page 60, so far as it goes, is one of the weakest in his book, with no documentation, with several easy conclusions from assumed facts, and with no really investigative effort to explore how Zwingli achieved his purposes. Garside concludes his discussion of music by giving the reactions of leaders outside of Zurich—Oecampadius, the reformer, and Faber, the Catholic—and with a narrative of the personal musical career of Zwingli after 1524.

Chapters 4 to 8 are concerned with Zwingli's views and actions on the subject of the graphic arts and the church. Here the same insistence upon the direct communion between the believer and God as true worship led Zwingli to reject the cult of the saints, the practice of representing them in works of art, and their veneration as intermediaries between the worshipper and God. Likewise, he rejected the visual representation of Christ. The problem of iconoclasm came to a head in Zurich in 1523, not only in these opinions of Zwingli, but also in the actions of certain devout citizens in destroying images. It became the focal point of incidents and of a succession of disputations which continued until a final decision against images was made by the authorities in June 1524. The efforts of all those opposed to images had been given strong support in a pamphlet compiled by Ludwig Hätzer containing all scriptural references against idols in a comprehensive and convenient form. This campaign ended in an astonishing manner. Zwingli, his fellow iconoclasts, leaders of the government, and necessary workmen entered the churches one by one and, behind locked doors, removed and disposed of all statues, paintings, representations of saints and Christ, patched up the damaged walls, niches, etc. and covered them with whitewash. Thus Zurich's churches were reformed in a legal, orderly, and proper manner, and apparently without any popular protest.

Zwingli's theoretical position here is summarized in Chapter 8, in a concise discussion of his printed reply to Valentin Compar, who had written a now lost letter of protest against iconoclasm. Zwingli's reply was courteous, firmly

opposed to Compar's positions, and thorough. His iconoclastic position rested upon his definition of true belief "on the one hand, the uniqueness of God as the ultimate object of man's true belief; on the other, man's unconditional response to the object of true belief". False belief consists in discontinuous multiple relations between man and his several substitutes for God. Zwingli considers these false beliefs as they appear in both the unlearned and the learned. He takes a firm stand against the argument that one can have images of the "human Christ" as distinct from the deity Christ. He was unable to agree with Compar's ideas that idols assist in teaching the unlearned and that the advanced stage of knowledge in his age made the idolatrous nature of idols of no force. Zwingli found that the ultimate expression of idolatry, the extreme manifestation of the elaborated, objective, sensuous distortion of worship found in the churches and services of his time, was the Mass, with its transubstantiated Host. This he rejected categorically. Zwingli's purposefulness and success was such that the Mass was legally replaced by the Lord's Supper in Zurich. The Zwinglian reform, Garside says, broke the whole wheel of the medieval church's complete immersion in art and sensuality and carried it to the opposite extreme of total separation from art.

This work is a fine study of the essential texts of the Zwinglian reform, with penetrating analysis of the applicable writings. One notes, however, that Garside is completely a student of modern critical editions, that at no point does he employ a contemporary edition of the writings of any of his figures. It may well be that this is the basic flaw in his methods. By not going back to such publications, by not searching out and working through contemporary evidence, his work has an air of unrelatedness to the environment, of lack of contact with the people of Zurich and with their leaders other than Zwingli. Zwingli deals with the "council", but no details of this council and its deliberations are given — we hardly hear the name of a single officer of government. How did the people really react to what many must have considered a desecration when they returned to their churches after the

reformers had transformed the interiors, replacing the comfortable old statues and paintings with whitewash? How did the other clergy of Zurich respond to all Zwingli's actions and thoughts? Where did Zwingli get the support needed to achieve his reformation? Might it not be possible to find some answers to such questions in the vast resources of Yale's rare book libraries? Why did Garside go to Zurich and how did this influence a book written from sources available in or through a well-stocked and -operated theological library? It seems possible that searching through books that have never merited a critical edition would help in providing answers to the problem of why Zwingli became an enduring influence. — *Niels H. Sonne, General Theological Seminary, New York City*

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

LEGAL SATIRE IN *GULLIVER FROM JOHN BULL*

A BIT OF Swiftian satire on the unjust operation of the English legal system presented in *Gulliver's Travels* (Book Four, Chapter V) seems to echo a passage from *The History of John Bull*. In this chapter of *Gulliver's Travels* the ingenious world traveler describes how in England a dishonest man, coveting his neighbor's cow, often acquires the cow dishonestly by bringing the genuine owner to court. The real owner is therefore placed at a disadvantage, for the truth can never win in a court of law. Law, says Gulliver (and Swift), is a means for perverting, not attaining, justice; for helping dishonest speculators and thieving lawyers, not for protecting honest property owners.

John Bull Still in His Senses, the third pamphlet of Dr John Arbuthnot's satire on the War of the Spanish Succession, *The History of John Bull*, features a passage of legal satire that is remarkably close to the passage from *Gulliver's Travels*, published more than ten years after *John Bull*.¹ The title

character, who has just been gulled in a law suit (allegorically, the War of the Spanish Succession), makes this complaint:

I have read of your golden age, your silver age, etc.: one might justly call this the age of lawyers. There was hardly a man of substance in all the country, but had a counterfeit that pretended to his estate. . . . In short, it was usual for a parcel of fellows to meet, and dispose of whole estates in the country. . . . So to law they went with the true owners; the lawyers got well by it; everyone else was undone.²

Though the kind of property spoken of in the two passages is different, the method for cheating is the same, the basic principle is the same, and the point of the satire is the same. English law is ludicrous, not only because it fails to attain its proper ends, justice and the protection of private property, but also because it is the means used to pervert those very ends. The difference in the kind of property spoken of is explainable in terms of the context of each passage. *John Bull* was designed to demonstrate to Tory landowners that they were unjustly being made to bear the brunt of the expenses for the War of the Spanish Succession; therefore, land was an appropriate kind of possession to use. *Gulliver's Travels* attempts to emphasize the ludicrous quality of English jurisprudence; hence a cow, a more homely kind of possession, is used. *Gulliver's Travels*, at least in this passage, is probably more effective satirically because of the difference. Swift's use of a cow gives the appeal of the satire a more common base, and it also makes the ludicrous effect sharper.

There are two possible conclusions to be drawn from the com-

parison of these passages. If one believes Professor Herman Teerink's unique theory that Swift, rather than Arbuthnot, was the real author of the John Bull pamphlets, one would probably find this comparison to offer corroboration for the theory. However, Teerink's thesis has really never been generally accepted.³ Therefore, if one agrees to the traditional ascription of *John Bull*, one would conclude—as I do—that Swift is in this case indebted to Arbuthnot. Since Swift was well acquainted with the John Bull pamphlets, as frequent mentions in the Journal to Stella indicate, it seems reasonable to conclude that he recalled the earlier work of his good friend and fellow Scriblerian when composing the fourth book of *Gulliver's Travels*.

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1. All of the John Bull pamphlets were first published in the year 1712. Herman Teerink, *The History of John Bull, for the first time faithfully re-issued from the original pamphlets, 1712, together with an investigation into its composition, publication, and authorship* (Amsterdam, 1925), assigns the date 17 April 1712 to this third pamphlet. Lester Beattie, *John Arbuthnot, Mathematician and Satirist* (Cambridge, Mass., 1935) agrees to this date.
2. (3d ed. London, 1712), Chapter VI, p. 28.
3. Professor Teerink's theory of authorship is argued in his 1925 edition of *John Bull*. For a complete and very convincing refutation, see Beattie, pp. 37 ff. For more current review of the authorship of *John Bull*, see my unpublished dissertation, "The Satiric Art of Dr. John Arbuthnot" (University of Notre Dame, 1965), pp. 25 ff.

A NOTE FROM WASHINGTON IRVING TO ELIZABETH GRAY KENNEDY

WASHINGTON IRVING's letters to John Pendleton Kennedy reveal the high esteem he had for the Baltimore writer, and his letters to members of Kennedy's family—Elizabeth Gray Kennedy and Maria [Mary] Elizabeth Kennedy—show an affection for them as deep as that he held for his nieces.¹ Extracts of these letters were first published in Pierre Irving's four-volume biography, and more of the correspondence to the Kennedy family appeared in two articles.² Another piece of this correspondence is now found in a note Irving added to a letter Kennedy sent his wife, on New Year's Day 1855, from his brother Andrew's farm in Charlestown, Jefferson County, Virginia. The note refers to Irving's pact with "a lady"—little Elizabeth Gray Selden, Mrs Kennedy's godchild.

My dear Mrs Kennedy

Wishing you a happy new year I hasten to inform you that John is laying close siege to a castle of a lady, seeking to regain her good graces after having forfeited them by neglecting her at a watering place. I am affraid [sic] however he will retire as unsuccessful as the allies are likely to die firm before Selden castle. All this may require explanation which I will be happy to furnish when we meet. Best wishes for a thousand happy new years to Mr Gray and your sister.

Yours respectfully,
Washington Irving*

As Irving suggests, "all this may require explanation". The two men had reached Cassilis, Andrew Kennedy's farm in western Virginia, in late December 1854. It

was a bittersweet reunion for Irving and the Kennedys. Andrew Kennedy's daughter, Annie Kennedy Selden, had died leaving a despairing husband and two children—the younger of the two, Lizzie Selden, a special favorite of Irving.⁴ Another daughter, Mary, whom Irving had come to know quite well in Washington (when her uncle was Secretary of the Navy in Fillmore's Cabinet), was preparing to wed Henry Pendleton Cooke, brother of the novelist John Esten Cooke. After Annie's death the family had withdrawn the wedding invitations, Irving's among the rest, "for fear of giving offence", so Kennedy wrote his wife; but "[Irving's] coming, notwithstanding, made exactly the case they wanted". Irving, perhaps to take Lizzie's thoughts away from her mother's death, took it upon himself to entertain the child—the "venerable Patriarch of Letters" making her "happy" with the present of a doll; and Lizzie, remembering doubtless the two previous visits when the old gentleman had played with her, "recognized 'her Irvy' with a great delight and had him soon at his old amusement singing 'Rockaby baby in the tree top'".⁵

After the wedding Irving returned with Kennedy to Baltimore; in a week he went back to Sunnyside, promising to come again in the spring. Although he did not visit the Kennedys again, he remembered his "lady" in letters to Mary Kennedy—hoping that "little Lizzy has not quite forgotten me".⁶

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1. Elizabeth Gray Kennedy was Kennedy's second wife; Maria Elizabeth Kennedy was Kennedy's niece, the daughter of Andrew Kennedy.
2. Pierre Irving, *Life and Letters of Washington Irving*, 4 (New York, 1864), 108-283 passim; Killis Campbell, "The Kennedy Papers", *Sewanee Review*, 25 (January 1917), 1-19; Stanley T. Williams and Leonard B. Beach, Washington Irving's Letters to Mary Kennedy", *American Literature*, 6 (March 1934), 44-65.
3. Letter from John P. Kennedy to Elizabeth Gray Kennedy dated 1 January 1855, in the Kennedy Papers. For permission to use the Kennedy manuscripts I am indebted to Frank N. Jones, Director, Peabody Institute Library, Baltimore, Maryland, where the manuscripts are deposited.
4. In six letters to Mary Kennedy, Irving spoke of the little girl, whom he had seen for the first time in the summer of 1853 and again in the summer of 1854, apparently at Berkeley Springs—a popular spa resort in western Virginia. He described Lizzie as a child with "peculiar and winning ways . . . a most loving and loveable little being". He usually asked Mary to "keep my dear little Lizzy in mind of me". Williams and Beach, pp. 44-65 passim.
5. Letter from John P. Kennedy to Elizabeth Gray Kennedy dated 31 December 1854. Kennedy wrote in his journal the next day: "At 8, we are summoned to the drawing room—and the ceremony is performed—I give the bride away—my brother Andrew being too much affected to come forward. . . . I suppose memories of poor Annie—who died in July—overcome him. . . . John Selden and his children are all present—the father somewhat grave, and the children as gay as if they never knew the loss of a mother. Little Lizzy is a great favorite of Irvings, and she has been nestling upon his breast, at every interval from play ever since his arrival". "Journal July 1 1854—July 31 1855", entry dated 1 January [1855].
6. Williams and Beach, p. 65.

AS YOU LIKE IT AS THE AUGUSTANS LIKED IT

THE AUDIENCE that saw Charles Johnson's *Love in a Forest* in January 1723 saw a strangely expurgated and edited version of Shakespeare's play. At times Johnson's rearrangement of scenes gave the play greater unity. Act II of Johnson's play, for example, opening with the departure of Orlando and Adam (Scene iii of Act II in Shakespeare) and making Shakespeare's Scene i (the old Duke scene) Scene iii has a clearer dramatic focus than Act II in Shakespeare's play. In the same act Johnson also abandons Shakespeare's "announcing" of Jaques; instead of having someone report on Jaques' strange carryings-on, he is able to foreshorten and dramatize this by having a more garrulous Jaques talk about himself. Yet at the same time that he generally tightened Shakespeare's play, he made a strange addition. For no dramatic reason he added the Pyramus and Thisbe frolic from *A Midsummer Night's Dream* to Act V of his play. Perhaps he hoped this entertaining farce interpolation would make up for purging the play of most of its bawdy and all of the low characters that bring the breath of reality to Shakespeare. By getting rid of Touchstone, Sir Oliver Martext, the shepherd Corin, William, Silvius, Phebe, and Audrey, Johnson omitted all of the comic undercutting of the romantic, pastoral plot. There is no mock pastoral and little comic reality in his play. Only Jaques remains to be slightly cynical, but he too suffers a change and becomes a romantic lover.

Johnson did little important altering in the first two acts. He rearranged a few scenes, pared down the misanthropic "with a fools license" speeches of Jaques and gave all but the earthy speeches of Touchstone to other people. In the first scene of the third act, however, the interesting alterations begin. Johnson omitted a bit of bawdy that Celia and Rosalind exchange: "*Rosa* . . . I would thou couldst stammer, that thou mightst pour this conceal'd man out of thy mouth as wine comes out of a narrow mouth'd bottle, either too much at once or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings. *Celia*. So you may put a man in your belly?/*Rosa*. Is he of God's making? What manner of a man? Is his head worth a hat? Or his chin worth a beard?"¹ In *Love in a Forest* this became: "*Ros*. One Inch of Delay more, and I die before this Discovery. I prithee tell me, who is it? Quickly! I speak apace, is he of Heaven's making? What manner of Man? Is his Head worth a Hat? Or his Chin worth a Beard?/*Cae*. Nay, he hath but little Beard".² If Shakespeare occasionally even allows the reality of the erotic pursuit to break in on his heroines, Johnson never does. In Scene i of Act IV, Johnson

1. William Shakespeare, *As You Like It*, *The Yale Shakespeare*, ed. Jack R. Crawford, gen. ed. W. L. Cross, Tucker Brooke, and W. H. Durham (New Haven, 1917), Act III, scene ii, pp. 52-53. All further references to this play will be to this edition.
2. Charles Johnson, *Love in a Forest* (London, 1723), Act III, scene i, p. 33. All further references to this play will be to this edition.

rescues Rosalind and Caelia from the world of sexual reality by expunging a little more bawdy: "Celia. You have simply misus'd our sex in your love prate. We must have your doublet and hose pluck'd over your head and show the world what the bird hath done to her own nest. *Rosalind*. O coz, coz, coz, my pretty little coz . . ." (IV, i, 78-79). In *Love in a Forest*, Caelia simply says, "You have misused our Sex in your Love-Prate" (IV, i, 49).

Although Johnson would not allow his heroines to indulge in any real bawdy, he added several cuckoldry speeches to a scene between Jaques and Orlando:

Jaques. That a Woman conceiv'd me I thank her: That she brought me up I likewise give her my most hearty Thanks; but that I will have a Pecheate winded in my Forehead all Women shall pardon me: Because I will not do them the wrong to mistrust any, I will trust none.

Orl. I shall see thee o'er I die look pale with Love.

Jaques. With Anger, with Sickness, or with Hunger, not with Love; prove that ever I loose more Blood with Love than I shall get again with a Bottle, pick out my Eyes with a Ballad-maker's Pen, and hang me up at the Door of a Brothel-house for the Sign of blind *Cupid*.

Jaques. The Savage Bull may [bear the yoke], but if ever the sensible *Jaques* does, pluck off the Bull's Horns and set them in my Forehead, and let me be vilely painted, and in such great Letters as they write, Here are Horses to be let; let them signify under my Sigh, Here liveth *Jaques* the marry'd Man (III, i, 35).

Johnson, of course, borrowed this speech from Shakespeare's misanthropic lover, Benedick (I, i, *Much*

Ado About Nothing). And as with Benedick, this is a preparation for Jaques' falling in love; but, more than this, it allows Johnson to inject a gross allusion to brothels and exploit the safe and relatively meaningless cuckoldry tradition.

The most striking change in this scene is Johnson's purging of Touchstone's wooing of Audrey in favor of Jaques' romantic courting of Caelia. In Shakespeare, Jaques only watches and comments on the earthy reenactment of the romantic wooing, as Touchstone wins Audrey. Shakespeare may not really allow the high plot characters to engage in the man-woman chase, but the romance is explicitly modified by low plot characters who understand erotic reality. In Johnson's play, Jaques, no realist like Shakespeare's Touchstone ("Come, sweet Audrey. We must be married, or we must live in bawdy . . .", III, iii, 64), woos Caelia like an embarrassed but romantic lover:

Jaques. What a Bound has that [her declared love] given my Spirits! Hark ye, will you, — tell Nobody of it tho' — will you marry me?

Cae. Oh, you begin where you shou'd end, my true Knight; two years hence, after many Services and various Adventures, it will be Time enough, sure, to ask that solemn Question.

Jaques. Two Years! What? How? Must I then, must I work in the Galleys two whole Years?

Cae. In the Galley's, heyday — You wicked thing; you're a Suitor indeed, Ha, ha, —" (III, i, 40).

Even though Johnson does interject one bawdy allusion into this wooing, the general tone is still strikingly romantic.

Perhaps it is in the fifth act most of all that we miss Touchstone's earthy comments. It is disappoint-

ing when Touchstone cannot "press in here . . . amongst the rest of the country copulatives to swear and to foreswear, according as marriage binds and blood breaks" (V, iv, 98).

Shakespeare may have only occasionally brought down the romantic world with the bawdy fact, but it is just these occasions that give the play its force. He may not be in the bawdy erotic tradition of the Greeks, the *commedia dell'arte*, the Italian Renaissance, or even the medieval miracle plays; but at least his low plot characters know the world well enough to temper the fantasy of Arden. With a few deft strokes, Johnson showed how a play with dramatic and comic tension could become a rather flat, insipid romantic piece. By cutting away the low characters, he cut away the comedy; even expanding the cuckoldry and bawdy house references could not save it.

LeRoy J. Morrissey

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JOHN DONNE AND DRUMMOND'S MANUSCRIPTS

IN THE HAWTHORNDEN MSS of William Drummond, owned by the Society of the Antiquaries of Scotland and deposited at the National Library of Scotland, Edinburgh, are certain important matters concerning John Donne which have not previously been noted. Although H. J. C. Grierson used MS XV (catalogued MS 2067) in his edition of Donne's poems in 1912,

he did not cite a two-line epigram found there and in the Westmoreland MS (Berg Collection, New York Public Library). Mention is made of a poem, in the Hawthornden MS (*HN*), omitted because it was scurrilous, which may be this one. Printed from the Westmoreland MS (*W*) by Roger Bennett as "Manliness" in his edition of 1942, it is found with the title "The Jughler" among a group of epigrams assigned to "JD" in *HN*, which are accepted as Donne's; it immediately follows "Klockius" and precedes "Disinherited". (It follows "Antiquary" and precedes "Disinherited" in *W*.) There are two verbal variants: *W* has "for I love womens joyes", but *HN* has "that I love womens toyes". There are twenty-six poems accepted as Donne's in folio pages 10b-37a, all of which are signed "JD" individually, except for the group of epigrams. Its appearance among these poems corroborates Bennett's ascription of this epigram to Donne.

In folio pages 1a-10a are poems written by others, all but one of which (a long poem on ff. 7b-10a) Drummond assigned by initials to poets other than Donne. The long poem immediately preceding the Donne transcriptions has no initials attached, being the only poem in the entire collection without a signature. There are no poems after f. 37a. Among the Donne poems (ff. 10b-37a) are two others not in the Donne canon as developed by Grierson: "Absence heare my protestation", by "JH" according to Drummond and apparently meaning John Hoskins, which was print-

ed in the 1912 apocrypha, and a two-line, untitled epigram, unmentioned by Grierson, on f. 32b, added after "The triple Foole" along with the epigram "A lame begger". All three poems on this page are assigned to "JD". The addition of this epigram to the Donne canon is therefore strongly urged by the evidence:

1. It is assigned to "JD" by an informed author.
2. It appears among authentic Donne poems, also assigned to "JD".
3. It specifically accompanies an authentic epigram, assigned to "JD".
4. It is not unlike authentic epigrams in style.

The epigram follows:

Faustus keeps his sister and a whore,
Faustus keeps his sister and no more,
[sic] JD

The use of the name Faustus in epigrams was commonplace, as a glance at Sir John Harington's works will show. I have not found the poem elsewhere.

In MS VIII (catalogued MS 2060) are an anecdote concerning Donne, not previously recorded, transcriptions of three poems ("Elegie on the L.C.", part of "Elegie on Mrs. Boulstred", and "Elegie: Death") not collated by Grierson, and a copy of the letter to Sir Robert Carr, which accompanied "An hymne to the Saints, and to Marquesse Hamylton" in the editions. The anecdote on f. 44b is as follows:

J. Done saw my L. Ancram his Picture
in a melancohoie posture w^t this word
about it. De Trist[it]ia ista libera me
Domina.

The Earl of Ancrum (a title conferred in 1633) was Sir Robert Carr (or Ker), apparently the Allophanes of Donne's "Ecclogue". There is no indication of the date of the reference. The Latin, playing on religious supplication, says: "From such sadness free me, Mistress". *Tristitia* was the grievous sin of despair.

The letter to Carr (on f. 186b) shows likeness to copies in Additional MS 18,646 (British Museum) and the Trinity College (Cambridge) MS, though there are differences. The three MSS give "at the best" where the editions have "best", line 3 of Grierson's edition, and "subject" where the editions have "subjects", line 3. Drummond gives "mee" in line 6 rather than "anye" (MSS); "that" in line 9 rather than "the" (editions) or "your" (1633, MSS); and "in Christ Jesus", close (omitted in these MSS). Drummond transcribed the writer as "Jo: Donne" and entitled the letter, "To Sir Robert Carr knight Master of the prime purse for his maiestye". What is most significant, however, is a variant in line 8 which sounds as if Drummond had access to a version closer to Donne's original. Where all other copies have "there", Drummond has written "there his funerall sermon". (Other variations are probably scribal.)

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A NOTE ON ROBINSON'S "FORESTALLING"

"FOR A DEAD LADY" by Edwin Arlington Robinson shows in a crucial spot — the second line of the second stanza — the word "forestalling" used in a sense that seems to be almost entirely unknown today. The term in Robinson's sense is technical, from photo-engraving, equivalent to the modern term "to dodge" — "to reduce the intensity of (a portion of a photograph) by selectively shading or selectively masking by chemical means during printing — Compare *burn in*" (*Webster's Third International Dictionary*, Unabridged, 1961, p. 667).

The writer recalls hearing "to forestall" used in this sense in New England about 1925. Several authorities on the terminology of photography report that they have never come upon the term in this technical sense. However, Harry Schecter, chairman of the Style Board, U.S. Government Printing Office, told the writer in 1961 that inquiry among the "oldtimers" on his staff turned up the term in the sense of "to dodge" defined above.

This meaning of "forestalling" fits the context of Robinson's poem perfectly, linking the first stanza (the rhyme words of which deal with darkness and light: "light", "faded", "night", "many-shaded") to the second stanza in which another pattern appears.

Taken in any of the current dictionary meanings, "forestalling" in Robinson's poem would be practically void, an almost complete sacrifice of sense to sound. The scrupulous and fastidious poet Robinson was not guilty of such

flimsiness of technique, elsewhere or in this poem.

J. S. Lewis

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QUERIES

Anthony Linell — Where might I get in touch with this barrister of the Inner Temple if he is still alive? He was the author of the classic *Law of Names* (1938). — *Robert M. Rennick*, Mt Pleasant, Mich.

Dickens questions — I wish that someone would identify the Spanish girl and Irish lad who were bred to marry off. Also, the name of the police Inspector in London from whom Dickens used to get source materials. — *Morey Markel*, Santa Monica, Calif.

"Wife of Quisquis" — Neither literary handbooks nor the indexes to *NQ* have helped me to identify this reference which appears in the senior Henry James's book *Moralism and Christianity* (1850), p. 91. I am anxious to know the source of the story, novel, legend or whatever it is. From the offhand manner in which James introduces the allusion, it would seem that the reference was expected to be fairly obvious to his intellectual contemporaries of the 1850s. — *Saul Rosenzweig*, Silver Plume, Colo.

Poet and source wanted — I need author, place, date of first publication, and title of an in-print publication containing the following verse. It was taught to school chil-

dren in western Pennsylvania in the late 1890s: "In an old New England kitchen,/ Where a warm wood fire burned bright,/ Sat honest farmer Ketchum/ and his wife one winter night/ . . ." — *Mary Jane O'Brien, Sharon, Penn.*

Winifred Taetjens poem? — Did she write a poem about Chinese mountains, perhaps called Tai Shan? Where is it to be found? — *Margaret K. Wenner, Ursa, Ill.*

REPLIES

"*Potato Jones*" (V:23) — He is certainly not a forgotten hero as our continuing flow of Replies on his identity bear witness. Professor J. C. Maxwell, Editor of *Notes & Queries*, has identified him (as have others previously noted), citing a reference to him in Hugh Thomas' *The Spanish Civil War* (Penguin, 1965), p. 525; Noel A. S. Owens, of the Northwestern University Library, Evanston, answered similarly, and in remarking that many others might have written to us said, "I believe that we at Northwestern have a special obligation to reply . . . because of our Library's strong collection on the Spanish Civil War". — *Editor.*

Johann Strauss (V:40) — Ignatz Schnitzer was the author of a biography of Johann Strauss, Son, entitled, *Meister Johann*, published in two volumes in 1920 by Hal-mund Goldmann, Vienna and Leipzig. Schnitzer, who was born in 1839, was the librettist for Strauss' *Zigeunerbaron*. His book, a copy of which is in the New-

berry, includes numerous drawings, sketches, and photographs, and includes numerous reminiscences. I see that a copy is in the LC catalogue; while only 600 numbered copies were printed, the book does not look like one which would be terribly scarce. — *Donald W. Krummel, Associate Librarian, Newberry Library, Chicago*

Pants — Earliest Use of the Word (V:55) — The inelegant but now almost universally adopted word "pants" was used by Edgar A. Poe in his humorous story of "Peter Pendulum", later called "The Business Man", published in *Burton's Magazine*, January 1840. This antedates citations known to lexicographers. — *T. O. Mabbott, New York City*

The Belgian Giant (V:71) — Monsieur Bihin appeared in Barnum's American Museum. Beside the "Belgian Giant", who was 7 feet 8 inches tall was 8-foot-2-inch Colonel Routh Goshen. According to I. Wallace's *The Fabulous Showman: The Life and Times of P. T. Barnum* (1959) there was a hot rivalry between these two giants. Goshen and Bihin were about to fight each other once but Barnum with his famous flare for showmanship intervened, stating politely: "If you want to fight each other, maiming and perhaps killing one or both of you, that is your affair; but my interest lies here — you are both under engagement to me, and if this duel is to come off, I and the public have a right to participate. It must be duly advertised and must take place on the stage . . . No performance of yours would be a greater attraction, and

if you kill each other, our engagement can end with your duel". Goshen and Bihin broke into laughter, and peace was restored.

The P. T. Barnum Museum, the Barnum Museum at Tufts University, the Somers Historical Society (Barnum and Bailey memorabilia), the American Circus Historical Society and/or the Circus Historical Society would be able to assist in providing information concerning the broadside as well as more details concerning the "Belgian Giant". — *Jerome Drost, Lockwood Library, SUNY at Buffalo*

Little Gidding bindings (V:71-72) — I can quote from Edith Diehl's *Bookbinding: Its Background and Technique*: "Though the Little Gidding's bindings represent for the most part the work of amateurs, they are not without merit and certainly the story of their production is not lacking in interest. It was during the reign of Charles 1st that Nicholas Ferrar, an English theologian, organised a small religious community composed of his relatives at Little Gidding in Huntingdonshire. These pious people, mostly women, occupied themselves with a variety of useful pursuits, among them bookbinding, and a teacher was employed to instruct them in the craft. The Little Gidding Nuns, as they were called, were thought to have produced embroidered as well as gold-tooled bindings but no embroidered bindings have ever been identified as their work. They bound several 'Harmonies' in leather, very elaborately tooled, and their velvet bindings were decorated with gold ornaments. These were the first English women to bind books". I also

recommend that your correspondent read that most fascinating novel by John H. Shorthouse, *John Inglesant*, a large section of which is set in Little Gidding. — *Lawrence Gomme, Scarsdale, N.Y.*

EDITOR'S NOTES & READING

"Memoirs of Anton Chekhov's Family", by Dr Gregory I. Altschuller (whose father was physician to both Chekhov and Tolstoy), is the lead article in the *Bulletin of the New York Academy of Medicine* (February 1967), and is based on a speech given by the doctor in 1960 on the 100th anniversary of Chekhov's birth. The purpose of the article is to call attention to a part of the gift of photographs of Tolstoy and Chekhov, and copies of letters from Chekhov, which Dr Altschuller gave to the Academy some years ago. A version of this memoir appeared in *Novoye Russkoye Slovo* (New York, N.Y., 21 February 1960). It is thought unlikely that the Chekhov death-bed illustration has been published before.

Katharine Greenleaf Pedley, *Moriarty in the Stacks: the Nefarious Adventures of Thomas J. Wise* (Berkeley, California; Peacock Press [P.O. Box 875], 1966: 27pp.; \$2.25), is a résumé of the life and activities (constructive and otherwise) of one of the most knowledgeable bookmen of the last hundred years. For anyone who has not yet gone into the work of Carter, Pollard,

Partington, and Todd, this little essay is a vade mecum to a classical story of bibliomania.

SUNY—For the benefit of our overseas readers who may not be familiar with this abbreviation, which appears in more and more academic publications, the letters stand for State University of New York. These are usually qualified by a geographical location indicating exactly which university in the complex of the system is meant, for example SUNY at Buffalo. The pronunciation of the acronym is “sooney”.

The Library of Congress is at work on the following items. Publication dates are not scheduled and the Library asks our readers *not to inquire about publication dates*:

Antarctic Bibliography. Volume 2 will contain some 2,000 items, with abstracts and indexes of literature pertaining to Antarctic research published between 1962 and 1966. Abstracts will be arranged in subject categories and there will be several indexes. Project of the Science and Technology Division.

East Germany: a Selected Bibliography. The 2d edition will be updated and enlarged by about 80%. Books and occasionally serials and periodical articles will be listed with annotations when indicated. While the principal emphasis will be on English-language publications, titles in other languages will also be included when coverage in English is unavailable or inadequate. Project of the Slavic and Central European Division.

Land Ownership Maps of United States Counties Through 1900. A checklist which will include all county maps in LC's Geography and Map Division published through 1900 that show land ownership. The checklist is in tabular form with entries arranged alphabetically by state. Project of the Geography and Map Division.

Newspapers on Microfilm (6th ed.). A union list of newspapers available on microfilm and in microprint showing location of negative and positive copies. Project of the Union Catalog Division.

Randall Jarrell. A tribute to Jarrell, former Consultant in Poetry in LC, the publication will consist of the October 1966 lecture of Karl Jay Shapiro and a bibliography of LC's holdings of Jarrell's writings, recordings, manuscripts, and films. Project of the General Reference and Bibliography Division.

The English Department, Arlington State College, University of Texas, has announced a new journal of bibliography designed to serve its descriptive title, *American Literary Realism, 1870–1910*. The journal will undertake the systematic compilation of comprehensive bibliographies of secondary comment on American writers of the period, including brief abstracts of the contents of significant items. The editor is Clayton L. Eichelberger. First issue will be free as long as stock is on hand.

D. E. Strong, *Catalogue of Carved Amber in the Department of Greek and Roman Antiquities* (London: The Trustees of the British Museum, 1966; 104pp., XLIII pl.; £3/10/-), is a work of singular importance both for the history of art and for general cultural history. The role of amber in the ancient world tells a story of cultural and commercial relationships between the Baltic and the Mediterranean and also of the development of art in Hellenic and Italic territories. The British Museum collection of amber is noteworthy under any definition, and Mr Strong's catalogue will be invaluable to all students of the history of art and of Mediterranean civilization.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

EUROPEAN PAPERBACKS

(Concluded from p. 93)

As prolific as Germany's Rowohlt is the great French publisher of Éditions du Seuil, which issues six paperback series: "Petite planète" (a set of geographical monographs of which the latest, no. 34, is on Mexico); "Écrivains de toujours" (no. 69 is on Alfred de Vigny); "Solfèges" (biographies of composers); "Le rayon de la science" (basic issues in the biological and physical sciences); "Maîtres spirituels" (biographies of religious thinkers and leaders); and "Le temps qui court" (monographs on periods, movements, civilizations, and personalities which have had a basic influence on the course of history).

To describe all of the series — however valuable — would occupy somewhat more space than may be properly allocated here. Recent titles in "Maîtres spirituels" will provide an adequate sample of the selections in the humanities. Max Kaltenmark's *Lao Tseu et le taoïsme* (1965; 190pp.; v. 34) is a well-illustrated text on one of the basic religious systems. Anne-Marie Esnouil's *Ramanuja et la mystique vishnouïte* (1964; 190pp.; v. 32) defines another great oriental religion. Gabriel Germain's *Epictète et la spiritualité stoïcienne* (1964; 190pp.; v. 33) summarizes stoic doctrines and their influence from Marcus Aurelius to modern times. J.-G. Bougerol, *St Bonaventure et la sagesse chrétienne* (1963; 189pp.; v. 30) tells the story of Johannes Fidanza, the rehabilitation of the Franciscans, and the bases of mysticism. (It is not without significance, it seems, that St Bonaventure's birth falls on Bastille Day.) Paul Cochois, *Bérulle et l'école française* (1963; 189pp.; v. 31) is more than the biography of a key personality in the history of the French church. Bérulle provides the essence of French

attitudes toward formal religion, and Cochois interprets his ideas effectively for our times.

Two titles in Éditions du Seuil's series of "Le rayon de la science" may be cited to illustrate this series. J.-J. Herbert and his collaborators have compiled a volume on *Le froid* (1964; 189pp.; v. 20) which tells the story of the present status of low temperature research and its future prospects (a bit of source material for the MLA Science Fiction Group). Reaching further back into 19th-century biological theory is Marie-Claude Noailles, *L'évolution botanique* (1965; 190pp.; v. 21), a work that pulls together speculative philosophy and experimental biology.

Éditions du Seuil and Rowohlt are bringing out new paperbacks much more rapidly than we can record in this note. Suffice it to say, these two publishers are providing inestimable service to humanistic scholarship.

BOOK REVIEWS

WOODBIDGE, Hensley C., London, John, and Tweney, George H. *Jack London: a Bibliography*. 422pp. Facsimis. Georgetown, California: The Talisman Press, 1966. \$15.

It would be difficult to identify the United States author who has been most popular outside this country. Fenimore Cooper, Poe, Charles Monroe Sheldon (*In His Steps*), Faulkner, and Thomas Merton are familiar names to any European, Asian, African, or Latin American who haunts paperback galleries and antiquarian bookshops. But whoever it may be, a list of the first ten would certainly include Jack London, and he might even be at the top. From an ideological standpoint, London and his polar opposite, Thomas Merton, may well be the most influential of our authors abroad.

London's consummate skill as a storyteller covered his lack of sophistication in recognized literary techniques and lent popularity even to his poorest work. His curious choice of Marx and Nietzsche as his two idols carried him to the two extremes of social theory current

around the turn of the century and thus assured him of an audience to the left and to the right. Today he is still a prophet for the leftish to some doctrinaire Communists, while his pseudo-Nietzscheanism, exemplified in such characters as Wolf Larsen, has an enduring appeal to thoughtless youth.

The 1,159 entries in the first part of this bibliography actually represent many more bibliographical units, since editions and translations are not given separate numbers. In this section first editions are described in precise bibliographical detail, while later editions and translations are handled in short-title form. The second part contains 1,290 books, articles, theses and dissertations, and book reviews. The compilers have done a singularly thorough job of excavating translations, articles, and reviews from some of the most unlikely places—and in some of the most unlikely languages; but London's popularity was so broad that only a meticulously detailed bibliography of this type would do justice to his reputation and influence.

The bibliography demonstrates London's significance in world literature: the compilers had to seek assistance from over thirty libraries in different countries throughout the world, from Iceland to New Zealand, Estonia to Turkey, Uzbekistan to Brazil. "Dzhek" London is possibly the most popular foreign author in the USSR and Eastern Europe in general, to judge not only from translations but also from the critical work. The bibliographers report that "the recent ten-volume Polish set of his works is well-bound and well-printed" and that the latest Russian set consisted of fourteen volumes. They hazard the opinion that "one of the most thorough studies yet written on *The Iron Heel* is the work of Miss Badanova of Tashkent".

Some of the titles of the studies on London reflect foreign opinion. Luis Ordaz' *Jack London, el rey de los vagabundos* (Buenos Aires, 1946) is a full-length biography of a man who started his short life as an adventurer and ended it traveling in the style of the millionaire he was. The title of a German article (no. 2043) is "Jack London entlarvt die bürgerliche Zivilisation", evidence of his deep-rooted convictions about the justice of socialism. On the other hand, his excessive sentimentality when describing

men and women in love would land him a fat contract with any TV soap-opera sponsor today; and, most contradictory of all, his fierce defense of white supremacy would make him a shoo-in for the governor's mansion in Montgomery or Atlanta, socialist or not.

In some respects a comprehensive bibliography of this type reflects these characteristics more accurately even than a documented biography. Public reaction to an author must be considered as carefully as what he actually wrote. What the public *assumes* an author wrote, whether it be Aristotle on the unities, Vergil on the Messiah, or Nietzsche on superman, is often more significant in the course of human events than the correct text of his writings. The bibliographer reveals this situation most accurately, and Woodbridge, London, and Tweney have fulfilled their mission in this respect.

Like all conscientious bibliographers, they realize that completeness is only the blue flower of their trade. Like Faust and the choir of angels, they also believe, "Wer immer strebend sich bemüht, den können wir erlösen". Dr Woodbridge has faithfully kept previous bibliographical studies up to date with supplements, and we already have evidence of his intentions in *American Book Collector*, 17 (No. 3, November 1966), 32-35, part of a special Jack London issue, to which Dr Woodbridge contributes additional bibliographical items.

There are some deficiencies in the work: diacritical marks and special letters in foreign languages are not always copied faithfully, transliterations are not completely consistent, and sometimes the typist forgot to switch to italics. But it should be remembered that, except for a small grant from the American Library Association, this work was strictly the result of free bibliographical enterprise. Further, the Talisman Press undertook a chore that would have challenged the typographical facilities of a Mouton or a Harrassowitz. The title and name indexes are accurate and complete, and the illustrations, especially facsimiles of title pages, add much to the value of the work. The way of the student of American literary history will be far easier when similar works are available for all our major authors.—Lawrence S. Thompson, *University of Kentucky*

RAVITCH, Mark M., ed. *The Papers of Alfred Blalock*. Illus. (some in color), incl. ports., charts, tables, diagrs. 2 vols., boxed. Baltimore: The Johns Hopkins Press, 1966. \$50.

Because of my predilection for medical and surgical history I cannot let *The Papers of Alfred Blalock* go unnoticed in AN&Q although this is not the kind of book we generally review.

Noted as one of the modern world's major surgeons who dealt especially with problems within the thoracic cage, Dr Blalock's most remarkable contributions and accomplishments were in the field of cardiac surgery, and his classic papers on shock and on "The Tetralogy of Fallot" among others are of course included here. As important as his surgical accomplishments were Dr Blalock's careful training of subordinates and his generous devotion to his "house staff" at the institutions he served with such zeal, both Hopkins and Vanderbilt. His ability as a teacher is reflected in the clarity of his writing, and the precise detail of his scientific studies is apparent here also.

This was as great a man as medical science has given us in this century. His broad humanism and technical abilities are fully revealed to the historian of science and to the medical practitioner in Ravitch's biographical essay, in the review of Dr Blalock's own medical history (as a patient), the report on the celebration of the 75th anniversary of the opening of the Johns Hopkins Hospital and Dr Blalock's fine tributes to Dandy, Halsted, Evarts Graham, Matas, etc., as well as his casual remarks about other professional associates.

The Johns Hopkins Press should be praised for publishing this monumental record. Credit should also be given to the able editor, Mark Ravitch, and to Dr Blalock's devoted secretary for over thirty years, Mrs Frances Grebel; they have provided medical scholars with 269 of Dr Blalock's papers, along with dozens of illustrations and additional material such as records of spoken and written discussions.

There is no doubt that this set of books is one of the major contributions to scientific medical literature published in the past quarter century. — *Lee Ash, Editor*

PUBLICATIONS RECEIVED

Bender, Todd K. *Gerard Manley Hopkins: the Classical Background and Critical Reception of His Work*. 172pp. Baltimore: The Johns Hopkins Press, 1966. \$5.95

Bird, Robert Montgomery. *Nick of the Woods; or, the Jibbenainosay: a Tale of Kentucky*. Ed. by Curtis Dahl. 349pp. New Haven: College & University Press, 1967. \$6.

Creighton, Helen. *Songs and Ballads from Nova Scotia*. Incl. Music. 334pp. N.Y.: Dover Publications, 1966 [i.e. 1932, with "Postscript, 1966"]. Paper, \$2.50

Golden, Morris. *Fielding's Moral Psychology*. 171pp. Amherst: University of Massachusetts Press, 1966. \$6.

Heizer, Robert F. *Languages, Territories, and Names of California Indian Tribes*. Maps, incl. 2 fold. maps in pocket. 62pp. Berkeley: University of California Press, 1966. No price.

Hyman, Harold M., ed. *New Frontiers of the American Reconstruction*. 156pp. Urbana: University of Illinois Press, 1966. \$4.95

Judd, Neil M. *The Bureau of American Ethnology: a Partial History*. Ports. & Other Illus. 139pp. Norman: University of Oklahoma Press, 1967. \$4.95

Madison, Russ. *I Love You Town, I Hate You Town* [poetry]. 36pp. Madison, Conn.: Mandrake Press, 1966. \$4.

Mason, Lowell. *Musical Letters from Abroad* [N.Y., 1854]. New Introd. by Elwin A. Wienandt. 312pp. N.Y.: Da Capo Press, 1967. \$7.95

Middleton, W. E. Knowles. *A History of the Thermometer, and Its Use in Meteorology*. Illus. 249pp. Baltimore: The Johns Hopkins Press, 1966. \$10.

Percy, Thomas. *Reliques of Ancient English Poetry*. Ed. by Henry B. Wheatley. 3 vols. [London, 1886]. N.Y.: Dover Publications, 1966. Paper, each vol. \$2.25.

Scott, A. C., ed. & trans. *Traditional Chinese Plays: Ssu Lang Visits His Mother* [and] *The Butterfly Dream*. Illus. 165pp. Madison: University of Wisconsin Press, 1967. \$6.50

Stevenson, David L., ed. *The Elizabethan Age*. 319pp. N.Y.: Fawcett Publications, 1966. Paper, 95¢

Yoors, Jan. *The Gypsies*. 256pp. N.Y.: Simon & Schuster, 1967. \$5.95



AMERICAN NOTES & QUERIES

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

MELVILLE'S ISHMAELITE

INTERPRETERS OF *Moby-Dick* have been somewhat hard pressed to reconcile the character of Ishmael in the book with the prophecy the Lord makes about his namesake in the Old Testament: "And he shall be a wild man; his hand will be against every man's, and every man's against him" (Gen. XVI:9). Although Ishmael, the sailor who ships aboard the *Pequod*, is a wanderer and an "Isolato", he tells us quite explicitly, "I, Ishmael, was one of that crew; my shouts had gone up with the rest; my oath had been welded with theirs . . ." (Chap. XLI); and certainly, in terms of the action of the book, if anyone's hand is against every man's and every man's against his, it is Ahab's.

The solution to this puzzle may lie in the esthetic phenomenon which has been commonly noticed lately,¹ that Ishmael actually presents himself in two guises in the novel: Ishmael as actor, who participates in the adventures of the *Pequod*, and Ishmael as narrator, the writer who looks back upon the action and integrates it into

a coherent philosophized narrative which points toward certain possibilities of universal significance. It is the latter Ishmael to whom the Lord's prophecy may apply.

In the summer of 1850, Melville borrowed from E. A. Duyckinck a copy of Thomas Carlyle's *On Heroes, Hero-Worship, and the Heroic in History*.² There he may have seen the following statement about writers: "If Men of Letters are so incalculably influential, actually performing such work [creating human possibilities out of language] for us from age to age, and even from day to day, then I think we may conclude that Men of Letters will not always wander like unrecognized unregulated Ishmaelites among us!"³ It may be this Ishmael as writer, then, not as sailor, who, by the very act of writing the book, sets his hand against every man's. If this conjecture is correct, then it would seem to bring into question the theories, which have recently gained so much favor, that Ishmael the writer and, by implication, Melville, in writing *Moby-Dick*, had finally achieved serenity and had found some measure of peace in the universe. Daniel Hoffman, for example, feels that the "concept of balance [that Ishmael finds in the doubloon] . . . encompasses all extremes and thereby asserts its absolute stability. It is godlike. To attain it and survive, Ishmael must drown his Ahab and his Queequeg".⁴ And James Baird writes that "Melville becomes, through the artistic heroism of making *Moby Dick*, the man of Oriental acceptance in the realm of his ideality".⁵ But on the basis of the Biblical prophecy about Ishmael, and on the basis of Carlyle's comment about Men of Letters, one is

tempted to conclude that, if the Ishmael who writes the book is no longer the same Ishmael whose hypos get the upper hand of him, neither is he a man who has fully purged the "damp drizzly November" in his soul.

David H. Hirsch

Brown University

1. I refer especially to Walter E. Bezanson, "Moby-Dick: Work of Art", *Moby-Dick Centennial Essays*, ed. Tyrus Hillway and Luther S. Mansfield (Dallas, 1953), pp. 50-58; Glauco Cambon, "Ishmael and the Problem of Formal Discontinuities in *Moby-Dick*", *MLN*, 76 (June 1961), 516-23; Robert M. Farnsworth, "Ishmael to the Royal Masthead", *UKCR*, 28 (March 1962), 183-90.
2. Luther S. Mansfield and Howard P. Vincent, eds., *Moby-Dick* (New York, 1952), p. 591. Leon Howard discusses Melville's debt to *Sartor Resartus* in *Herman Melville* (Berkeley and Los Angeles, 1951), Chap. 7.
3. *Works* (London, 1897), p. 165.
4. "Moby-Dick: Jonah's Whale or Job's", *Seawane Review*, 69 (Spring 1961), 223.
5. *Ishmael: A Study of the Symbolic Mode in Primitivism* (New York, 1960), p. 336.

RIME AND IDEA IN DONNE'S HOLY SONNET X

DONNE's usual treatment of the paradox of life and death is to dwell upon the Christian doctrine that death opens the way to eternal life. In Holy Sonnet X, however, he reverses (or compounds) this paradox by presenting death in the image of a being who will die. Personified Death's dominant position as subject is evident in the

addresses to him that begin and end and permeate the poem. And yet the *raison d'être* of any Christian poem upon death is not the contemplation of death itself but of eternal life, and this other theme assumes a necessary though subordinate place in the sonnet. The remarkable thing is that it can emerge so strongly without seeming to compete for attention with the ostensible major theme. We would like to suggest that this delicate tension between major and minor themes is maintained not only by unified imagery but also by the rime scheme.

By working Everyman into the conceit as the victim yet survivor of Death, Donne achieves a coupling of themes without the violent yoking of unrelated and surprising images that characterizes much of his other verse. At the same time, the separateness of these themes is subtly underlined by a riming situation that almost creates the effect of a double ending. With minor adjustments of phrasing, Donne might have transposed the two lines of the concluding couplet, and the image of Death's death would have surrendered its prominence to the underlying preoccupation of the sonnet, that "One short sleepe past, wee wake eternally". But by placing *eternally* first in the couplet, he produces a momentary ambiguity of rime, which gives an emphatic ring of conclusion to both lines while reserving for Death's death the greater prominence.

According to Helge Kökeritz, in his *Shakespeare's Pronunciation* (pp. 219-20), the adverbial ending *-ly* was pronounced either [lɔɪ]

(which we understand to be a sound between modern "lie" and "loy") or [li:] (modern "lee"), the former being the more frequent. In a riming situation the choice between these two possible pronunciations of *-ly* would depend upon the syllable with which it was to be rimed, and the pronunciation would become immediately obvious if the other syllable appeared first in the scheme. But in this instance *-ly* appears first and a momentary ambiguity of pronunciation is created. *Eternally* seems like the culminating rime word to the rimes introduced in lines one, four, five, and eight (*thee, mee, bee, and deliverie*), and its line does culminate the development of the subordinate theme of the sonnet. But this echo is immediately corrected, as it were, by the appearance of *die*, with its fixed pronunciation [dɛɪ] (Kökeritz regards the pronunciation [di:] as peculiar to northern England). The effect is to give even greater emphasis to the final line, which combines the correctness of being exactly rimed with the distinctiveness of being unrimed — another paradox, which no doubt pleased the witty Donne if he really engineered it consciously.

If we may accept the proposition that the thirteenth line of the poem echoes as well as completes the idea of the beginning, we may see the structure faintly imaging Donne's idea: in our end is our beginning.

Ralph Haven Wolfe

Indiana State College

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CONRAD ON STAGE CENSORSHIP

IN 1907 Joseph Conrad wrote an article, "The Censor of Plays", which appeared in the 12 October number of the *Daily Mail* and was later reprinted in his *Notes on Life and Letters* (1921). Conrad had been totally unaware of the existence of such censorship in England until he learned that in order to have *One Day More*, his first play, performed he would have to submit it for licensing. His reaction to an institution about which he detected "the scent of the Far East", an archaic office which he termed a "Chinese monstrosity", was one of utter incredulity: "I may say without vanity that I am intelligent enough to have been astonished by that piece of information: for facts must stand in some relation to time and space, and I was aware of being in England — in the twentieth-century England. The fact did not fit the date and the place".¹

Conrad's "Censor of Plays" did not officially exist as such; that is, "censorship" was a function of the Lord Chamberlain, a member of the Royal Household who oversaw the licensing of theaters and stage plays as part of his duties, delegating his powers to an Examiner of Plays who actually did most of the reading and decision-making. Though preceded by centuries of variant forms of stage censorship, the system was based upon the Theatres Act of 1843 and is still in effect despite continued protests of the kind Conrad made, and despite Parliamentary reviews of its provisions on five separate occasions: 1853, 1866, 1892, 1909, 1966.

Conrad's friendships with John Galsworthy, Edward Garnett, and George Bernard Shaw strongly affected his attitude. Garnett's *The Breaking Point* and three of Shaw's plays — notably *Mrs Warren's Profession* — were refused licenses by the Lord Chamberlain. Shaw's criticism of the system, prepared as a statement he planned to read before a ten-member Joint Select Committee of Parliament convened in 1909 to consider the problem, was denied a hearing and appears in the preface to *The Shewing Up of Blanco Posnet*. Conrad joined with all three (and 71 others) in signing a letter to the editor of *The Times* in October 1907 protesting the censorship of plays. "The Censor of Plays" was apparently Conrad's expansion upon the common statement made in *The Times*, as his remark to Galsworthy would indicate: he admits that his attack was ruthless, "but based strictly on the dignified declaration (I like it much) of which you sent me a copy".²

The Committee of 1909 called 49 witnesses, finally drafting its "Report from the Joint Select Committee of the House of Lords and the House of Commons on the Stage Plays (Censorship)"; the report contains the conclusions and recommendations of the Committee, as well as 375 pages of verbatim testimony by the witnesses — among them Granville Barker, J. M. Barrie, George Bernard Shaw, Gilbert Murray, G. K. Chesterton, and John Galsworthy. Conrad did not appear before the Committee, but his personal views were expressed by Galsworthy, who had addressed letters to Conrad, Hardy, Wells, James, and others, inquiring

as to whether, aside from "being a standing insult", the threat of censorship did not deter artists in one way or another from writing for the stage. Conrad's reply, possibly printed here for the first time outside of the little-consulted "Report" itself, reflects the same attitude as his 1907 article:

I have just received your letter. You know my feelings as to the censorship of plays. I have always looked upon it with indignation. It is an outrage upon the dignity and honesty of the calling. But whether a dramatic author is ever deterred from producing good work by the existence of the Censorship, I cannot say. I am certain that he may be shamefully hindered, and that such a situation is intolerable: a disgrace to the tone, to the character of this country's civilization.³

Thomas Schultheiss

Ann Arbor, Michigan

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1. "The Censor of Plays", *Notes on Life and Letters* (Concord ed., 1923), p. 76.
 2. Letter of 24 October 1907 in G. Jean-Aubry, *Joseph Conrad, Life and Letters*, 2, 63 (1927).
 3. "Report", p. 128.

A SINCLAIR LEWIS LETTER

IN THE WINTER OF 1936 the author of this Note was in the vestibule, second floor, of the American Express Company in Paris and there noticed some familiar names lettered on the doors. One was Dods-worth and another was Arrow-smith. Some seven years later he wrote to Lewis asking whether perhaps those famous names had been suggested by a visit to the same vestibule. In a letter printed

with the permission of Paul Gitlin, the novelist replied as follows:

300 Central Park West
New York
April 11, 1943

Dear Mr. Duffy:

I had heard of the American Express haunt of Dodsworth & Arrowsmith in Paris, but not till long after I had used those names.

Yes, it was a coincidence—a chunky one. I got the name Arrowsmith somewhere in Cornwall. As in Paris I frequented the cool security of the Guaranty Trust Co., the ways of the Amexco were to me alien mysteries.

Sincerely yours,
Sinclair Lewis

Charles Duffy
University of Akron

QUERIES

"Barney the Beggar" — Is this a poem or a moral tale for children? Where is it to be found? It may not be signed by him, but according to family tradition it was written by Thomas Doan who was active in the antislavery movement of early 19th-century Tennessee. — *Gerald D. McDonald, New York City.*

Animal abortion — I am seeking references to the abortion of animals for either ritualistic or health reasons in ancient times. Was this a usual practice, and is it done today among any primitive tribes? — *R. A. Panthal, Boston, Mass.*

Lifting wheel — Where will I find an illustration of one of these machines used for agricultural irrigation in Germany in the late 18th century? — *Martin Treatham, Mobile, Ala.*

Marring the steeple — A city ordinance in Pennsylvania (Philadelphia?) on 9 October 1828 authorized a fine of \$5 against anyone who wilfully cut or defaced "any part of the steeple on the State house . . .". What prompted such a law? Was defacement a problem elsewhere? All we can imagine is that there was a challenge for boys to carve initials high up. Is there more to it? — *R. D. Mann, Beloit, Wisc.*

REPLIES

Citations are to volume and page of Query and related answers.

"Jesus of Lubeck" (IV:133; V:7) — If Mrs. Oddivak will check J. A. Williamson's *The Tudor Age*, pp. 180, 299, 300, and 449, she will find that the *Jesus of Lubeck* was one of the "great ships" of the Tudor navy. It was supplied to Henry VIII in 1545 by the Hanseatic League, and survived the neglect and decay of Mary's reign to become the flagship of John Hawkins' third expedition to Africa and the Caribbean. Damaged in a storm off the Florida coast, the *Jesus* and the rest of Hawkins' fleet returned to the Mexican Gulf port of San Juan de Uloa for repairs. Shortly thereafter a Spanish fleet arrived at San Juan, and despite the fact that Spain and England were at peace and the polite reception that Hawkins had accorded them, treacherously and suddenly attacked the English. Hawkins, his captain Francis Drake, two ships, and some of the English seamen escaped, but the *Jesus of Lubeck*, the other ships

of the fleet, and "a number of men" remained Spanish captives, symbols of the end of Anglo-Spanish accord and peaceful English trading ventures in the Spanish Caribbean, of the beginning of a long period of hostility and "cold war", and of Spanish treachery. — C. A. Edie, *Dept of History, University of Illinois at Chicago Circle, Chicago*

Elephant and owl (V:56) — The *Dictionary of American English* defines the phrase *to see the elephant* as "to gain experience, usu. by suffering hard knocks; to have enough; to see the sights, to 'knock around'", and cites ten examples of its use from 1835 to 1906. Archer Taylor and B. J. Whiting include numerous other occurrences of the phrase in *A Dictionary of American Proverbs 1820-1880*, the earliest being that in Thomas C. Halliburton's *Nature and Human Nature* (1855): "They had seen the elephant" . . . It is a cant term we have, and signifies 'going out for wool and coming back shorn'. The phrase currently has most of the above meanings: "Saturdays some of the boys from the three big outfits come in to see the elephant" (T. V. Olsen, *High Lawless* [1960], p. 29); "I've been around. Ma'm, I have seen the elephant. I have heard the owl" ("The Hooligan", *Richard Boone Show* [television], 14 January, 1964). — Mac E. Barrick, *Dickinson College, Carlisle, Penn.*

Little Gidding bindings (V:71-72) — During the reign of Charles I, Nicholas Ferrar retired to Little Gidding in Huntingdonshire, England, to produce the bindings of the famous *Harmonies* or Concordance of the four Evangelists.

According to H. P. Horne's *The Binding of Books* (2d edn., 1915), p. 190, who quotes John Ferrar's life of his brother, the Ferrar family learned about binding from a daughter of a Cambridge binder.

The Harmony of the Four Gospels (1635) produced after the original *Harmony*, which was probably destroyed, is at the old Royal collection in the British Museum. *A Harmony of the Books of Kings and Chronicles* (1637) "is bound in black morocco, tooled in gold with a series of single lines, returned at equal distances so as to cover the whole field of the boards". The *Books of the Acts of the Apostles and the Revelations of Saint John*, date unknown, is also in the collection of the British Museum. "It is covered in brown morocco; and the whole field of either board, except for a figure border, tooled with a diaper of lozenges alternately azured, or ornamented with a small device, in gold while the back is enriched with bands, and is similarly decorated".

Horne refers to P. Peckard *Memoirs of the Life of Mr Nicholas Ferrar* (Cambridge, 1790) and Cyril Davenport's article, "Little Gidding Bindings", which appeared in *Bibliographica*, vol. 2. — Jerome Drost, *Lockwood Library, SUNY at Buffalo*

Vellum from stillborn calves (V:56) — In Edward Maunde Thompson's book, *An Introduction to Greek and Latin Palaeography* (Oxford, 1912), he continues his description of the use of vellum in manuscripts with the following words, quoted from p. 31: "Uterine vellum, taken from the unborn

young, or the skins of new-born animals were used for special purposes. A good example of this very delicate material is found in Add. MS. 23935 in the British Museum, a volume of no abnormal bulk, but containing in as many as 579 leaves a corpus of church service books, written in France in the thirteenth and fourteenth centuries". — *Elizabeth K. Thomas, Providence, R.I.*

"Night of the long knives" (V:72) — The Reference Department of the University of Southern California Library, University Park, California, and Michael Brook, Reference Librarian, Minnesota Historical Society, at St Paul, both sent what is substantially the same reply: It apparently refers to the night and weekend of 30 June 1934, when Hitler purged the leaders of the *Sturm Abteilungen*. In an article in *History Today*, 14 (June 1964), 380, by Elizabeth Wiske-mann, entitled "The Night of the Long Knives", is this statement, "On that same Tuesday, July 3rd, some two hundred men who had carried out the murders were summoned to Himmler's presence . . . presented with daggers engraved with Himmler's name . . . Himmler had every reason to celebrate the occasion. 'The Night of the Long Knives' had completed S.S. control of all police organs in Germany".

However, Mr Filby's inquiry refers to the historic incident entered in E. Cobham Brewer's *Historic Note-Book* (1891), p. 531, under "Long Knives (The Plot or Treachery of the)". Mr Filby wants to know whether there is any reference to the incident other than in Geoffrey of Monmouth's *Chronicle*, Bk VI, 15. — *Editor.*

EDITOR'S NOTES & READING

It has finally come — a veiled, subtle call for the death of the readable book — while the ultimate in aesthetic criticism has been stretched for and overreached! In a favorable account of Hines and Harris' pioneering book, *Computer Filing of Index, Bibliographic, and Catalog Entries* (Newark, N.J.: Bro-Dart Foundation, 1966. \$5.95), the reviewer in *Special Libraries*, February 1967, comments: "One minute criticism — it is too bad the filing example was not published as a photo-offset reproduction of actual computer printout. Type-setting somehow detracts from the book's excellent presentation".

A delightfully illustrated new guide to children's literature has just been published by the Library of Congress. The only reference tool of its kind in scope and coverage, it offers bibliographic guidance to over 1000 titles available today and to the history of children's literature for adults engaged in creating, reading, or studying children's books.

Entitled *Children's Literature: a Guide to Reference Sources*, the new bibliography was compiled under the direction of Virginia Haviland, Head of the Children's Book Section. Some 30 illustrations range from a 1479 woodcut to contemporary paintings. The book is bound in cloth covers depicting birds, animals, and familiar objects in an appealing ABC design adapted from an 1886 chapbook and printed in Dutch blue on white. Superintendent of Documents, GPO, Washington, D.C. 20402: \$2.50.

Whitfield J. Bell, jr., and Murphy D. Smith of the American Philosophical Society's library, have prepared a *Guide to the Archives and Manuscript Collections of the APS* (Memoirs of the APS, Vol. 66, 182pp. December 1966. \$3). The Library is rich in printed, manuscript, and microfilmed materials for the study of the history of science and of many aspects and periods of American social and cultural history. Among its outstanding general collections are those relating to Franklin and his circle, Darwin and evolution, American Indian languages, quantum physics, genetics, and modern medical science. The Library has papers — often the principal surviving collections — of Franz Boas, Albert F. Blakeslee, Giovanni Fabroni, Charles Wilson Peale, and many others. The *Guide* is enhanced by an index to subjects and names, making it easy to relate the contents of various collections. Orders should be accompanied by remittance to the APS, 104 South Fifth St., Philadelphia, Penn., 19106.

In January of this year the Denver Public Library purchased the entire collection of books, magazines, and pamphlets relating to archery belonging to Ralph W. Hulbert. This collection, assembled over a period of twenty years, is probably one of the finest archery collections in the country; it is especially strong in later materials of the 19th and 20th centuries.

The latest miniature book we have seen comes from the Kitemaug Press (now moved to Spartanburg, South Carolina). Frank J. Anderson, proprietor, tells us that *Saint*

Arithmeticus, limited to an edition of 500 copies, is available for \$3.50. It is a bright little item, and worth the price to find out how this holy man met his martyrdom by choking on a quadratic equation — just as he deserved.

While reporting on collections, I am delighted to mention that a complete revision of my own *Subject Collections: a Guide to Special Book Collections and Subject Emphases as Reported by University, College, Public, and Special Libraries in the United States and Canada* has gone off to the printer, and the publishers, R. R. Bowker, plan to have the volume ready in late summer or early fall. This third edition, compiled with the collaboration of Denis Lorenz, is completely revised and greatly enlarged over the previous edition, which appeared in 1961. More than 500 new subject collections or emphases, exclusive of hundreds of collections relating to individuals, are listed.

The 17th-century Farnese theater in Parma, destroyed by aerial bombardment in 1944, has been completely rebuilt. The all-wood theater must now be made fireproof prior to its utilization as a concert hall.

Corrections: Professor Neil D. Isaacs, whose Note, "On Six and Sevens", appeared in the February issue, is now at the University of Tennessee; Professor L. J. Morrissey, whose Note, "As You Like It as the Augustans Liked It", appeared in the March issue, has gone to Talbot College, University of Western Ontario.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

The second edition of the *Diccionario Porrúa de historia, biografía y geografía de México* (Mexico City: Editorial Porrúa, 1964; 1,777pp.) is a major bargain at U.S. \$14.40. If a similar encyclopaedia existed for every Latin American country, life would be much easier for the hispanicist. The present edition corrects a few errors in the original (and there were few), adds to the bibliography where possible, and incorporates the *Apéndice* of the first edition into the text.

The title index of the *Deutsche Bibliographie: Zeitschriftenverzeichnis 1953-1957*, published by the Buchhändler-Vereinigung in Frankfurt/Main, is now complete. An index of editors has been started, and the present fascicle (number 8) contains Abderhalden through Bohn.

The Hungarians are valiantly trying to release their significant literary work from the bondage of a difficult language. *The Nightmare* (Budapest: Corvina Press, 1966; 136pp.; \$1.80), by Mihály Babits (1883-1941), translated by Eva Rácz from the original *A Gólyakalifa* ("Caliph Stork"), is one of the early 20th-century experimental novels "inspired by the new ebullience of philosophical

thought and the new achievements of scientific investigation" (from the introduction by Balázs Lengyel).

Three new volumes in the series of "Kulturgeschichtliche Museen in Deutschland" (Hamburg: Verlag Cram, De Gruyter & Co.), edited by Gerhard Wietek, have appeared recently. The fifth volume is Franz Brill, *Das Kölnische Stadtmuseum* (1965; 84pp. incl. 48 pl.), the story of a collection which dates back to 1888. It is rich in the history of Colonia Agrippina from antiquity through the 19th century. The seventh volume, Gerhard Körner, *Museum für das Fürstentum Lüneburg* (1965; 84pp. incl. 48 pl.), the record of a collection founded in 1878, describes a collection rich in the traditions of Lower Saxony, but also including material from as far afield as the Guianas. The eighth volume is Georg Poensgen, *Das Kurpfälzische Museum in Heidelberg* (1965; 84pp. incl. 48 pl.), an account of a collection which goes back to the cabinet of antiquities begun in 1810 by the French refugee Comte Charles de Graimberg. Each volume is modestly priced at DM18.-. There are several color plates in each volume. The sixth volume, *Historisches Museum der Pfalz*, by Otto Roller and Günter Stein, has not yet appeared.

Corrado d'Alesio, *Dei e miti* (Milano: Edizioni Labor, 1962; 737pp.), is a richly illustrated encyclopaedia of mythology. The first part consists of eighteen essays on the mythology of various early cultures, ranging from Scandinavia to Africa and from Mexico to Greece.

The second part is a dictionary of mythology. In the latter there is a heavy emphasis on the Greco-Roman tradition. Each article is provided with one or more key references to the literature. D'Alesio's work is reliable and remarkably comprehensive in view of the worldwide coverage.

George Savage, François Fosca, and François Daulte, *Le manuel du collectionneur* (Fribourg: Office du livre, 1962; 371pp.), is a general guide for the collector of antiques. There are chapters on furniture, embroidery, tapestry, ceramics (especially china), glass, tin, gold and silver, bronze, clocks and watches, weapons and armor, lacquer, ivory, jade, prints, heraldry, motifs in decorative arts, forgeries, and restoration. There are notes on the Chinese dynasties, a comparative chronology, a selective bibliography, and a full index. The amateur collector would do well to arm himself with this volume before he falls into the hands of the old-pro antiquers. The text is lucid and avoids jargon, and there is an abundance of illustration, many in color.

Art books from the Corvina Press (Váci utca, 12, Budapest V; distributed by Kultura, P.O.B. 149, Budapest 62) are impressive both for the excellence of the texts and for the high quality of the reproductions. Both foreign and Hungarian art are covered, but the latter category is particularly important, since it is relatively little known and since Corvina publications in this area will ultimately

constitute a virtual encyclopaedia of Hungarian art in commonly read languages. Antal Kampis, *The History of Art in Hungary* (1966; 399pp.) is in fluent, idiomatic English and richly illustrated. Kampis has assembled and digested an enormous amount of information that would otherwise be quite difficult of access.

Before the Magyars settled in Hungary, at the end of the 9th century, there had been a powerful Avar kingdom which had dominated this part of the Danube basin for 250 years. István Erdélyi's *The Art of the Avars* (1966; 69pp., 60 pl.) pulls together available evidence and synthesizes it carefully. Immediately upon their settlement in Hungary the Magyars introduced a productive and imaginative folk art which still thrives. Part of this story is told by Edit Fél and Tamás Hofer in their *Saints, Soldiers, Shepherds: the Human Figures in Hungarian Folk Art* (1966; 57pp., 40 pl.).

Foreign art is also well represented in Corvina's list, most recently by Miklós Boskovits, *Early Italian Panel Paintings* (1966; 22pp., 48 pl. in full color). Boskovits' brief essay on medieval panel painting is an admirable résumé, but the greatest value of the book lies in the flawless reproductions from the Kossuth printing house in Budapest.

In another field of the arts a work of major importance from Corvina, published jointly with the Bärenreiter-Verlag of Kassel, is László Somfai, *Joseph Haydn, sein Leben in zeitgenössischen Bildern* (1966; 247pp.). Richly illustrated with pictures of Haydn and his associates, scenes of places con-

nected with Haydn's career, and facsimiles, it will be an indispensable reference work for any Haydn scholar. There is an index to Haydn's works mentioned in this book by Hoboken number and a general index.

One other contribution to the arts from Corvina deserves notice, *Arion* (1966; 253pp.). It consists of selections from the work of 15 modern Hungarian poets, with translations into English, French, Russian, German, Spanish, and Italian, and a group of short essays. The work was published on the occasion of a European poetry conference in Budapest in October 1966.

BOOK REVIEWS

GREEN, Otis H., *Spain and the Western Tradition: the Castilian Mind in Literature from "El Cid" to Calderón*, Vol. III, 507pp. 1965. \$10.; Vol. IV, 345pp. Madison: University of Wisconsin Press, 1966. \$7.50

With the publication of Volumes III and IV, Professor Green brings to a close his monumental study of Spanish intellectual history and literature from the Middle Ages through the Renaissance. Volumes I and II were devoted respectively to the themes of love and chivalry in medieval secular literature and to the essentially Western character of the Spanish *Weltanschauung*; Volume III treats the development of a national literary culture and certain aspects of the Renaissance as a whole: its Christian, nonpagan character, preferences for ethical and moral philosophies as opposed to scientific or technical ones, desire to proclaim its equality with more practical nations, assimilation of often opposing philosophical currents, essentially optimistic world view, and relationship of literature to society; and finally, in Vol-

ume IV, the author treats the movement away from the *Universitas Christiana* to a wider political outlook, the theme and importance of *desengaño*, or "of becoming undeceived and coming to oneself" (IV, 60), the theme of death in its various permutations and contexts throughout Spanish literature, the influence of religion on cultural patterns, the evolution toward a greater sophistication in literature, and, at the end, a study of the originality of the new baroque genres.

In Volume IV Professor Green states clearly and succinctly the rationale which has governed his work: "My series, as it stands, is an exercise in historical method conceived not only as ancillary to but as a *sine qua non* for adequate understanding of a literature produced by another culture in other centuries" (IV, vi). In this context the centuries-old body of moral thought together with religious, historical, and political literature become what the author calls the "pedestal" for comprehension of Spanish literature. He fortunately does not choose to present a chronological literary history, but even so the reader is led to question whether or not an intellectual history as richly and skillfully practiced as this does in fact illuminate literature.

Spain and the Western Tradition relies heavily on texts and on a thematic approach. The author avoids the great syntheses of a Paul Hazard, for example, and prefers to present a series of texts that illustrate his ideas. What we have quite often then is an exemplary rather than discursive and synthetic technique. One questions the efficacy of such a procedure, where the number and length of cited texts often outweigh the author's interpretive and transitional material and where the reader may only dimly perceive the relationship of text to text.

Professor Green's major aim is not just to illuminate the various intellectual forces that form the background and source for Spanish literature of this period but in a sense to clear up a number of misconceptions about Spanish history and civilization and to debunk the numerous myths passed on to successive generations. Documenting Spanish writers' sense of inadequacy both in relation to the wisdom of the past and

to contemporary European thought, the author seeks to establish the passage from "inadequacy" to what he calls "equality". Along the way we find textual evidence which demonstrates, for example, that the Middle Ages in Spain hardly merit the epithet "dark", that explicit sensuality can be found in the *Amadís de Gaula* in this rigorously religious age, that even during times of censorship, rigorism and leniency existed side by side. The commonplaces about the Spanish Inquisition also come under the author's scrutiny: the Spanish heretic Miguel Servet, he notes, was burned not in Spain but in Geneva by John Calvin. In a similar fashion Professor Green argues that the Counter-Reformation was not fundamentally anti-Protestant but "was protradition, and against every tendency that seemed likely to diminish the need for the Church as an Institution" (IV, 149, n. 37). He debunks the banality that Spain remained willfully ignorant as protection against the new ideas being born during the Renaissance.

In what we may call purely literary matters, Professor Green investigates the "new sophistication" and the "new literary genres", the emergence of the *comedia*, the picaresque novel, Quevedo's *conceptismo* in prose works, Gongora's *cultismo* in poetry, and the great contribution of Cervantes to prose fiction.

No informed reader will doubt that Spain and her literature and civilization have been subjected to a gross number of misconceptions, yet it seems rather fruitless to attempt to prove a nation's inferiority, superiority, or even equality in matters of literary or intellectual history. From this point of view, Professor Green's chapter IX, Vol. III, "Spanish Belles-Lettres: From Inferiority to Equality", seems rather gratuitous. As he himself admits, the great secular minds of the Renaissance are not Spanish, and indeed, he ends the work by saying, "Calderón died in a world whose revolutions were, to him, still ptolemaic. It is not certain that he had read a word of Hobbes, of Locke, of Leibnitz" (IV, 285). The point is that although Renaissance Spain was not closed to new ideas being formed in the Western world, these ideas proved less pervasive there than in other European countries.

As one may query Professor Green's

bias in the matter of literary inferiority-superiority, so one must inevitably question another basic principle — a rather dated concept of literary style. He does not attempt to enter the complex area of literary devices used during the so-called baroque period, since many such studies already exist; yet there seems to be some confusion in this work between *style* as an historical term used to categorize traits of language usage of particular periods (a question which the author refuses to enter into) and *style* as the particular use made of language by a given writer. The author appears content to pass lightly over this question, with direct quotations from diverse sources that leave the reader with only the vaguest notion of what the "baroque" style is. It is curious to note that the author can write, "Of the five great figures just studied, four have been seen to typify the baroque literary style" (IV, 223). Given the author's reluctance to use these historical terms at all, the reader is left in a quandary as to what he means by "baroque" and its "literary style".

Now that *Spain and the Western Tradition* is complete, one can only marvel at the diversity and richness of its scholarship, its superb documentation, the excellent cumulative index at the end of the last volume, and the four solid bibliographies. Yet one must ask whether this work is to become the definitive study of the Spanish Renaissance and its intellectual antecedents. As far as intellectual history is concerned, I have no doubt about its value, although the student searching for concise synthesis must still go elsewhere. Yet one cannot avoid the impression that as a work devoted to literature it is less successful. The utilization of works of literature as both source of ideas and as examples of the penetration of ideas has true value, but I wonder to what degree one may say that he understands *Don Quijote* better as a work of art. The question inevitably arises (and here we must continue our own contemporary quarrel of the Ancients and Moderns), to what degree does intellectual history in fact illuminate literature? Does it explain the creative process? Does it explain the anomalies of inspiration and creation which seem to transcend time and place? — Myron L. Newman, University College, University of Toronto

BROWN, Dee. *The Year of the Century: 1876*. 372pp. New York: Charles Scribner's Sons, 1966. \$7.50

The way people mark their anniversaries tells a great deal about a nation. Therefore it is not unusual that the centennial of the United States of America should have stressed the mechanical achievements and genius of its people through a magnificent exhibition held in Philadelphia. That more than 8,000,000 of the 40,000,000 inhabitants visited this centennial tells something about the faith of the people—a faith needed for the rough crises facing the nation in the post-Civil War era. That they came through a period when human beings were facing the greatest changes in their history unscathed and reinforced in their fundamental beliefs Allan Nevins took as a tribute to their steadfastness and orderliness (*The Emerging of Modern America, 1865-1876*, New York, 1927, p. 317). Dee Brown, agriculture librarian of the University of Illinois, reaffirms Nevins' view and suggests that as we approach our bicentennial we too, in the midst of cultural change, might learn from observing the "follies and good works of our predecessors of a similar age" (p. 4).

By taking the centennial year as his guidepost, Dee Brown has created real drama, for did ever so much happen to one nation at a given year in time? With vivid and dramatic pictures he covers the sentimental religion of the Moody-Sankey revivals ("I'll reduce the population of hell by one million souls . . ."), the feminist movement, the writers of the period, the Western legendary heroes, medicine, education, and politics. Yet his book is not merely an Irish stew. Each chapter is well integrated into the whole picture of the year. In recreating history "as it actually was", Brown has leaned heavily upon newspaper accounts and contemporary biographical records with good effect. He has a facility with description which many could envy. His descriptions are vivid and detailed without being boring. Moreover, he has an unusual sense of humor which breaks out in such phrases as this description of the authors of the period: "Yet of this multitude of penmen, only about thirty names are remembered a century later, and some of

these have been kept alive through the requirements of academicians whose livelihoods depend upon a continuing backlog of embalmed literature" (p. 46). Or consider this description of newspaper support for the newly nominated Rutherford B. Hayes and William A. Wheeler: "Republican organs now began an immediate campaign to create colorful images for two of the most ordinary candidates ever presented to the electorate" (p. 210).

Among the interesting footnotes to history not known by this writer is the fact that Karl Marx's *Communist Manifesto* was first published in America in a feminist magazine.

As might be expected from a writer whose earlier books included *The Galvanized Yankees*, *Fort Phil Kearny*, and *Grierson's Raid*, the chapter on the legendary Western Americans is both colorful and interesting. Custer, Buffalo Bill, Wild Bill Hickock, and others all show the value of publicity. Custer's last stand represented three classic mistakes of warfare but, as Brown notes, "in the tradition of mythology he died bravely and became a hero". Brown notes that a comprehensive bibliography of Custerana in 1939 showed 641 items, a number which surely must have doubled by now.

One of his major contributions is Brown's sympathetic portrait of President U. S. Grant. The stereotype tells us of an uncouth incompetent whose administration became a synonym for corruption. Yet Brown believes that a weaker man serving at the time of reconstruction might well have brought on irreparable disaster (p. 76). He builds up a good case for a saner view of the Grant administration than has been presented before.

Perhaps the best part of the book is the keen analysis of the Hayes-Tilden campaign and the subsequent election of Hayes to the Presidency with less than a majority of the popular vote. In fact, this reader found the accounts in Chapters 8-12 so engrossing that he skipped 13-14 (culture, medicine) to read the outcome. Could not Brown have, with better effect, placed these chapters after concluding his election story? The chapter headings, quotations from various sources, the illustrations,

the apt phrasing and good humor, all make absorbing reading. Buy it, read it, enjoy it. *The Year of the Century* is one of the most readable histories this reviewer has encountered in a long time. — Edward G. Holley, Director of Libraries, University of Houston

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AMERICAN NOTES & QUERIES

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

SHAKESPEARE'S GHOSTS

ONE OF historical scholarship's minor triumphs is, of course, its elucidation of the famous passage in which Hamlet speculates upon the nature of the "spirit" he has seen (*Hamlet*, II.ii.627). And because the results of the research here are so well known, or should be, I will simply point out that in Shakespeare's day a ghost was either real (i.e. produced by nature, or the normal course of things), fantastic (i.e. produced by the mind), or diabolic (i.e. produced by the devil). But though this information has helped us to grapple with the problem of Hamlet's procrastination (assuming, of course, one takes this to be a problem in the first place), it has by no means enabled us to speak authoritatively about the "stage" reality of any given Shakespearean ghost, and that includes the one in *Hamlet*. In other words, the question still remains: are the ghosts beheld by Richard, Brutus, Hamlet (in Act III as well as in Act I) and Macbeth *real* ghosts or are they "merely" psychological or satanic creations?

One often hears, in reply to this, that Shakespeare intended only those ghosts which are beheld by characters other than the protagonist to be regarded as real, and while this notion helps us to make sense of certain scenes it still leaves us wondering about others. For example, everyone can see the ghost of Hamlet's father in Act I, but in Act III only Hamlet, apparently, can see it. Again, do both Richard and Richmond hear the words of the spirits that file through their tents on the eve of the Battle of Bosworth? Are Clarence and Anne and Buckingham and the rest *actual* ghosts, or are they simply the creations of Richard's momentarily diseased (dis-eased) conscience and Richmond's fair dreams? Finally, had Lucius awakened over his instrument a moment or two sooner ("The strings, my lord, are false") would he have seen the ghost of Caesar standing before his master?

I believe we can clarify the issue considerably by examining it in the light of recent psychological investigations. For one of the truly remarkable things about Shakespeare is that although his men and women are now coming to be regarded as characters in plays rather than real people, they still display a psychological veracity which can only be described as triumphant. Do his ghosts display this too?

In his attempt to "paint a picture of life as it probably appears from the infant's point of view", Ian D. Suttie writes as follows: "It [i.e. the infant] is unable to use its eyes together — to fixate — in such a way as to get stereoscopic vision with a sense of depth and distance. Further, lacking the experience of reaching for things and of locomotion, it cannot begin with have any idea of space, and this will

for a time retard the building up of an orderly mental picture of the rooms, passages, etc., in which it has been. For the infant, therefore, people will not 'come and go', they will 'appear and disappear' as for us they still do in dreams and in supernatural fantasies" (*The Origins of Love and Hate*, p. 25). Now I believe we have a significant clue here: of all the ghosts in Shakespeare, only one, the ghost of Hamlet's father in the play's first, fourth, and fifth scenes, actually "comes and goes" in the way that we ordinarily use these words. All of the others — Caesar, Banquo, Buckingham, Hastings, and the rest — do not "come and go" but "appear and disappear" as in "dreams and . . . supernatural fantasies". True enough, there is the question of staging, and Shakespeare was undoubtedly faced with the problem of getting his ghosts on and off the boards. But we must not be deceived by this. Regardless of the actual movements of the actor-ghost upon the stage, Shakespeare was not striving for an impression of "coming and going" but of "appearing and disappearing". The ghosts of Caesar and Banquo, as well as the ghost of Hamlet's father in III.iv, *appear momentarily to the protagonists and then vanish from their sight*. In the case of the sleepers, Richard and Richmond, the ghosts, of course, "appear audibly", Shakespeare attempting here to render the reality of nightmares and sweet dreams to a theater audience.

I believe we may conclude, then, that the ghost of Hamlet's father as we see it in the play's first act is Shakespeare's only "real" ghost, for it is the only ghost in Shake-

speare that behaves precisely as a real ghost would. It is, in short, a striking example (the most striking of all with the exceptions of Caliban and the fairies) of what Aristotle meant by a "probable impossibility". As for the ghost in III.iv, it must be regarded as fantastic, as the product of Hamlet's conscience; for not only does it speak reproachfully of the hero's "almost blunted purpose", but, just as any good father involved in an old-fashioned Oedipal conflict would do, it comes between mother and son. It tells us, in a word, that Hamlet's conscience is just like anyone else's: charged with anxiety and containing the parental image. Only those who fail to appreciate both the nature of supernatural fantasies and the extent to which Hamlet's conscience is ranking in III.iv will continue to regard *that* ghost as real.

M. D. Faber

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POPE'S RAPE OF THE LOCK

POPE's 19th- and 20th-century editors have done little more than repeat and extend unnecessarily Joseph Warton's gloss on those oft-quoted lines of the *Rape of the Lock*: "The hungry Judges soon the Sentence sign, / And Wretches hang that Jury-men may Dine. . . ." (III, 21-22). The present editor of the Twickenham Edition includes not only the standard Congreve analogue; he all but buries the lines with documentation noting Pope's *Iliad* and *Odyssey*, Garth's *Dispersary* and *The Diary of Dudley*

Ryder. The echoes noted in Congreve and others repeat the sentiment but fail to define the meaning or help the reader to understand the background to the phrase. Acceptance of the commonplace idea — of the judges' and juries' indecent haste to pass sentence and bring in the verdict so they can break for dinner — would seem to derive from historical foundation rather than from a verbal source. Pope and his contemporaries clearly had in mind the Mutiny Act of the Revolution, which destroyed the Crown's power of raising and keeping a standing army in time of peace and which had to be re-enacted annually to enable the Crown to maintain discipline in the services.¹ Section X provided that "no proceedings, trial or sentence of death shall be had or given against any offender, but between the hours of eight in the morning and one in the afternoon".² Thus, while it may still be possible to admit, with Bonamy Dobree, "the rather too easily assumed bitterness of the line",³ it would appear to be of more importance to see Pope once again working with local manners and incidents of common life.

Manuel R. Schonhorn

Harpur College

SUNY, Binghamton, N.Y.

A GUN FOR FAULKNER'S OLD BEN

WILLIAM FAULKNER, much neglected in my youth, is now celebrated, and "The Bear" is widely read and praised. The almost invulnerable Old Ben, the great totem animal, is preceptor for midshipmen and civilian students. But I have not yet encountered a certain obvious and down-to-earth answer to the question of why Ben is so hard to kill.

Few scholars are riflemen; perhaps that is why my suggestion was not propounded long ago. Any student of weapons can see that the hunters of Old Ben were deplorably under-gunned.

Old Ben is a very large black bear, which means that he weighs perhaps 700 pounds. Mississippi was and probably still is "shotgun country"; when I lived there forty years ago I noticed shotguns in every house, but I never saw a rifle. In the pursuit of Old Ben the shotgun is the preponderant weapon; and a shotgun, even loaded with General Compson's five buckshot and single ball, is decidedly inadequate for a thick-hided, heavy-boned animal of 700 pounds. The buckshot load is not worth serious consideration; it has long been known as inaccurate and weak. The old "pumpkin ball" hits harder and inflicts a graver wound, but it is badly inaccurate and loses its velocity quickly. It is not surprising that the great bear had fifty-two ineffectual bullets in him. (One finds no regret expressed for the needless suffering caused this magnificent animal, such regret as Hemingway's Robert Wilson would surely have felt.) We may, I think, overlook Major de Spain's carbine

1. An Act for punishing Officers or Soldiers who shall Mutiny or Desert Their Majesties Service (Statutes 1 W & M, sess 1. c. 5). It was passed in the House of Commons 28 March 1689.

2. *Select Documents of English Constitutional History*, ed. George B. Adams and H. Morse Stephens (New York, 1911), p. 458.

3. *English Literature in the Early Eighteenth Century* (Oxford, 1959), p. 199.

and Walter Ewell's rifle (a carbine is simply a light, short rifle). Faulkner may have had in mind weapons like the Henry rifle, handy for killing thin-skinned, nervous creatures such as Eastern deer, but not powerful enough for heavy game.

Why do these serious, dedicated men take inadequate weapons with them on the ritual hunt? Or rather, since they are Faulkner's creations, why does he have them do so? Powerful rifles existed in the United States in 1883. A ready example is the Sharps Express introduced in 1879. It used a .45 caliber cartridge case nearly three inches long loaded with 100 grains of black powder and an immense 500-grain lead bullet; it sounds just right for monstrous Old Ben. It cost \$65, which I suppose is equal to at least \$250 of our money today, but De Spain and Compson were men of substance. They had money enough to buy suitable rifles. Why did they not do so?

I suggest that this is one of Faulkner's subtleties. He shows the white men of the deep South as provincial, excessively conservative, and cruel. Faced with the extraordinary bear, none thinks of anything new. Their minds do not work; they only reach for their useless shotguns and puny carbines. It does not occur to them that they are wronging Old Ben by "drawing blood" with their weak weapons. Sam Fathers, a noble savage, thinks of the device of the gigantic dog, and Old Ben is finally stabbed to death in one of the most improbable scenes in the literature of hunting.

Thomas P. Carpenter
U.S. Naval Academy

QUERIES

Bracketed lines in printed poetry — I have been searching for an explanation of the use of the bracket opposite lines of poetry — usually 18th-century printings. Not only do I not understand their purpose, but librarians I have asked do not seem to know where to locate the information in reference books on poetry or typography. Where should we look and what is the reason for them? — Kenneth McGuire, Austin, Texas

"Education is the guardian genius of democracy" — Thought to be by Jefferson but unlocated in any source suggested so far. — Edith J. Chester, Carmel-by-the-Sea, Calif.

Alexander Woolcott's essay "Neglect" — Source wanted. — Carroll P. Adams, Florence, Mass.

"Cloud Seven" and "Cloud Nine" — Origin of expressions and first printed sources for each wanted. Also, is there a distinction between them? — G. Ward Fenley, Albuquerque, New Mexico

"Truth Exploded . . ." Sabin 97263 — The most notable libraries of early Americana (including the New-York Historical Society, apparently the only known owner of a copy) have been unable to give me any more information about this volume than appears in Sabin. Full title: *Truth Exploded; or, the Art of Lying and Swearing Made Easy and its Usefulness Explained; With Suitable Documents for the Honorable Professors of the Noble Art*. Hartford, 1796. I am anxious to learn whether anyone has fur-

ther identified the item and whether other bio-bibliographical information exists. Also, are there other copies? — *Marshall Vance, Forrest City, Ark.*

"When a man ceases to know, he is no longer a man" — Who said it and where? — *Joanne Nordstrom, Minneapolis, Minn.*

"The secret of success is the ability to distinguish between the difficult and the impossible" — Source of the quotation is wanted; I have no clues. — *Cadet Charles S. Cole, San Marino, Calif.*

REPLIES

Stendhal vs. *Stendahl* (V:88) — Henri Martineau, in his *L'Oeuvre de Stendhal* (Paris, 1945), suggests the following origin of the pseudonym and its spelling. The translation is mine.

There is no doubt that while looking for a German pseudonym Henri Beyle remembered a little town in Saxony through which he had passed after his stay in Brunswick, 1806-08. He also knew that Winckelmann . . . had been born in Stendal (or Stendhal as it was then spelled); and it is possible that this historical fact determined his choice . . . Curiously, at a time when this pseudonym was acquiring a just renown in France, a real Swedish Baron de Stendhal, much admired in diplomatic circles, was living in London. As for the novel by Kératry, *Frédéric Styndall ou la fatale année*, these five volumes appeared in 1827-28. Beyle would be the victim and not the thief in this case, although several newspapers announced the death of M. Bayle (sic), author of several works signed Frédéric Styndall (p. 141, n. 1).

Misspelling of the pseudonym was common during the author's lifetime; we may note for example in the *Oeuvres complètes* of Balzac (Paris: Conard, 1940) the title of Balzac's famous article in the *Revue Parisienne* on the *Chartreuse de Parme*: "Études sur M. Beyle (Frédéric Stendalh)". The editors, Marcel Bouteron and Henri Longon, make the following comment:

Two peculiarities should be noted in this title: the use of the plural "Études" and "Stendalh" spelled incorrectly. We know moreover that Balzac often misspelled proper names, even those of his best friends. Beneath his pen Carraud becomes Caraud, Périolas becomes Periolas, etc. Stendhal did not escape this treatment (vol. 40, p. 725).

Another example, more glaring yet, can be found in Balzac's *Lettres sur Paris*: "[in *Le Rouge et le noir*] M. de Sthendal strips from us the last tatter of humanity and faith which remain" (vol. 39, pp. 114-115).

And finally, misspelling has even crept into this definitive edition of Balzac's works, where Bouteron and Longon list Balzac's article on the *Chartreuse* in the table of contents as: "Études sur M. Beyle (Frédéric Stendahl)".

We can never be completely certain where the pseudonym came from, since Beyle never revealed its source outright. Martineau does verify Beyle's contact with the name; the author even refers to it as his "fief" (*Marginalia*, II, 88). Balzac helped to bring Beyle before the public, since, though younger, he was by far the more popular of the two writers during their lifetimes. Balzac's misspellings are numerous, as the Conard edition points out. But it seems to

me that there is a more basic reason for ambiguity in spelling: first, the germanic use of the letter "h" was and still is a source of trouble in French and even in English, where many fewer examples are encountered. Since no phonetic reason for the letter's existence can be easily felt by the reader, confusion is inevitable. The problem is even more complex when one realizes that the whole question of orthography was in a state of flux during the period in which Beyle and Balzac were writing.

Although no final answer will ever be given, it seems likely that the various forms of "Stendhal" which one finds originate in unfamiliarity with the spelling of foreign names. After all, how many readers would be able to spell certain Russian leaders' names correctly, or do we even all agree on how they should be spelled? — *M. L. Newman, University College, University of Toronto*

EDITORS' NOTES & READING

Our Contributing Editor, Lawrence S. Thompson, a universal scholar, has compiled an author list of about 6000 French plays, from the Middle Ages through the first decade of the 20th century, which have already been published in a Microcard edition. Original texts of all titles in the collection are in the University of Kentucky Library (Lexington) or the Library of Congress and are available in the Falls City Microcards edition to be had from Louisville. Professor Thompson has carefully adapted biblio-

graphical citations of varying quality into a masterful and useful *Bibliography of French Plays on Microcards* (Hamden, Conn.: Shoe String Press, 1967. \$18) that will be of tremendous value — as are the Microcard texts — to scholars in many areas of French and drama history.

Book collectors, librarians, and dealers will be happy to order the new 4th edition of J. Norman Heard's *Bookman's Guide to Americana* (out-of-print items on the American scene), compiled by Robert A. Hamm from dealers' catalogues. The titles described in this edition differ markedly from those included in the previous edition in 1964. Trends are reflected in increasing prices and the disappearance of some of the greater rarities from any dealers' lists — but there's hope for all collectors, who will find that many titles are listed for the first time and still at reasonable prices. Order from The Scarecrow Press, Metuchen, New Jersey, \$9.50

William Butler Yeats, 1865-1965: a Catalogue of His Works and Associated Items in Olin Library, Wesleyan University, Together With an Essay by David R. Clark '42, by Michael J. Durkan, Assistant Librarian, is one of the most handsome bibliographical items of 1965. The Olin Library collection is one of the most complete in America, lacking only a few rarities. Copies are available to Yeats scholars on request to Mr Durkan at the Library in Middletown, Conn.

The English Department of North Texas State University (Denton, Texas 76203) will begin publish-

ing a new quarterly journal to be named *Studies in the Novel* — during the spring of 1969. The editor of the new publication is Professor James W. Lee. *Studies in the Novel* will publish articles on prose fiction written in all historical periods and in all languages. At least one number each year will be devoted to an individual author, to a specific kind of novel, or to a single fictional technique.

The Diocese of Maryland of the Protestant Episcopal Church and the Maryland Historical Society announce that the Diocesan manuscripts, formerly housed in the Peabody Institute Library in Baltimore, have been moved to the new Thomas and Hugg Memorial Building of the Society, 201 W. Monument St., and will be available for research and reference about 1 June 1967. The manuscripts will remain the property of the Diocese of Maryland. This large collection comprises many official records of the Diocese and the correspondence of the first six bishops of Maryland and of virtually every Episcopal clergyman resident in Maryland between 1780 and 1880. Some of the colonial clergy and those subsequent to 1880 are also represented, as well as many Maryland laymen and clergymen from other parts of the United States and Great Britain. There are also letters from every bishop of the Protestant Episcopal Church from the first, Bishop Samuel Seabury (consecrated 1784) to about the year 1880. All items relating to Maryland up to 1840 have now been indexed, and several thousand manuscripts of later date have also been processed.

American Drama Criticism (Hamden, Connecticut: Shoe String Press, 1967: 239pp.; \$7.50), compiled by Helen H. Palmer and Jane Anne Dyson, is an extremely useful bibliography of critical reviews of American plays from Thomas Godfrey's *The Prince of Parthia* to Edward Albee's *Who's Afraid of Virginia Woolf?* Subtitled *Interpretations, 1890-1965 Inclusive, of American Drama Since the First Play Produced in America*, the book refers to significant playwrights and their plays with dates of first production and a listing of criticisms appearing in books, scholarly journals, and periodicals. Compilers Palmer and Dyson of the Louisiana State University Library have arranged the contents alphabetically by author with cross-references for pseudonyms and joint authors. Research value is enhanced by an author-title index.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky, Lexington, Kentucky. Reference books published abroad should be sent to him directly to consider for review.

For years Scandinavophiles have struggled with Zoëga's *Íslenskenskt orðabók* (3d ed. 1951), and there is a golden throne waiting in philological Valhalla for the compiler of an adequate bilingual Icelandic dictionary. In the meanwhile Ingvar G. Brynjólfsson's *Ísländisch; T.I: Isländisch-Deutsch, Deutsch-Isländisch* (Berlin, Munich, Zürich,

Langenscheidt, 1966; 2d ed.; 426pp.) will supplement Zoëga effectively. Brynjólfsson's total vocabulary is smaller than Zoëga's, but he is far more cognizant of the current idiom, and his selection of compounds for inclusion is judicious.

A dictionary that has unsuspected uses for the classical scholar, regardless of his native tongue, is Oreste Badellino, *Dizionario italiano-latino* (Torino, Rosenberg & Sellier, 1964; 4262 cols.). The extraordinary wealth of citations from classical authors makes this work an essential guide to Latin style. Even scholars who do not know Italian well can find their way to the pertinent entry word, since the Italian vocabulary is so easy to master. Professor Badellino's felicitous selection of quotations reflects a thoroughness of literary scholarship which is not always apparent in bilingual dictionaries.

Reclams etymologisches Wörterbuch (Stuttgart, Reclam, 1966; 432pp.; "Universalbibliothek", 8746-55), by Lutz Mackensen, does not supplant Kluge's classic work, but it is a dependable, scholarly work inexpensive enough to be owned by every student. It is an essential desk reference for all students of Germanic languages, and it can also be used effectively by scholars in the English and Scandinavian fields. Another multi-numbered hard-cover volume in the UB (8715-21) is Alfred Anger's edition of Ludwig Tieck's *Franz Sternbalds Wanderungen* (1966, 584pp.). Incidentally Reclams Universalbibliothek, the original pocket books, will celebrate its centennial this fall

after having made an amazing come-back from the expropriation of its Leipzig property.

One of the most useful special dictionaries to appear in recent years is C. E. Måhlén, *Nautisk ordbok* (Stockholm, P. A. Norstedt & Söners förlag, 1966; 191pp.; kr. 49.-), edited by Magnus Kison Lindberg and illustrated by Nils Stödberg and Bo Mossberg. It is a comprehensive glossary of Swedish nautical terminology, including some 2,500 words and phrases (and English translations). Such fascinating bits of intelligence as the identity of Jimmy Squarefoot (a buddy of Davy Jones) and the definition of "soldier's wind" (a wind that forces a ship in the opposite direction from its course) will be a major resource for readers of AN&Q. Another fascinating Norstedt book is Anders Franzén, *Vasa* (1966; 88pp.), describing the salvage and restoration of the war vessel *Vasa*, which sank in Stockholm harbor in 1628. It is richly illustrated and is fully intelligible to English-speaking readers.

The second volume of the "Encyclopédie Pratique Larousse" is M.-H. Berthoin, ed., *La vie quotidienne* (1966; 615pp.), covering all aspects of family, social, and professional life. Housekeeping, education, etiquette, and *savoir-vivre* in general are covered. Each page is richly illustrated, and there are numerous tables and color plates. These features, together with a full index, endow the "Encyclopédie Pratique Larousse" with much the same importance for 20th-century French culture which the famous series of illustrative volumes of Diderot's *Encyclopédie* had for the

18th century. Several smaller Larousse manuals in the "Collection Pratique de Poche" contain material comparable to that in certain sections of *La vie quotidienne*. Thus M. D'Amécourt, *Savoir-vivre* (1966; 196pp.), is a Gallic Emily Post and contains many a practical hint on good manners that is universally valid.

In the Larousse series of "Dictionnaires de l'Homme du XX^e Siècle" Marguerite-Marie Thiollier's *Dictionnaire des religions* (1966; 256pp.) is a richly illustrated pocket encyclopedia of world religions. Cults, deities, places associated with religions, theological concepts, and religious leaders are among the subjects covered. Jean-François Arnaud's *Dictionnaire de l'électronique* (1966; 254pp.) pulls together all the varied aspects of theoretical and applied electronics, including the latest developments.

A new volume has been added to the handsome Larousse collection of "Musées et Monuments". Raymond Charmet, *Musées de Paris* (1965; 155pp.), contains selections from two dozen Paris galleries and museums other than the Louvre. Only a bare selection of their treasures can be shown, but M. Charmet has made felicitous choices. Some galleries (e.g. the Musée Nationale d'Art Moderne, with its treasures of Chagall, Dufy, Picasso, and Utrillo, or the Musée de l'Impressionisme, with its Degas, Gauguin, Monet, Renoir, and van Gogh) are well enough known; but others such as the Musée Victor Hugo, the Musée de l'Armée, or the Musée de la Marine are not likely to attract the art historian who is unfamiliar with Charmet's book.

The second volume of Maximilien Ganthier's *Tout l'art du monde* (Paris, Librairie Larousse, 1966; 215pp.) is a stately volume covering all aspects of painting, sculpture, architecture, and minor arts such as decoration of leather bindings (e.g. a Derome), porcelain, and tapestry from the Renaissance to the present. Oriental, aboriginal African, and even pre-Columbian American art are included. The illustrations are judiciously selected and reproduced with superb craftsmanship. Ganthier's two volumes constitute perhaps the best history of world art in print today.

G. Colonna and M. Donati, *Les musées du Vatican*; (Novara, Istituto Geografico de Agostini, 1963; 165pp.), is a richly illustrated guide to the art treasures of the Vatican (paintings, sculpture, manuscripts) in parallel French and English texts. Other volumes in the series cover galleries in Dresden, Paris, Madrid, London, Vienna, Munich, Brussels, Amsterdam, Leningrad, Barcelona, the chateaux of the Loire, and San Lorenzo del Escorial. The superb printing craftsmanship of the Istituto Geografico de Agostini (used also by many non-Italian publishers) lends special distinction to this series.

Editions Hermann (115 Boulevard Saint-Germain, Paris VI^e) publishes not only scientific works (e.g., the bi-monthly *Sciences*), but also art works. Noteworthy for the general reader is the series of "Miroirs de l'art" ("textes de critique et d'histoire de l'art"), edited by Pierre Berès (proprietor of Hermann and a distinguished collector and art historian in his own right) and André Chastel (professor of art

history in the Faculty of Letters in Paris). Each volume has some 200 pages, sells for six francs, and is printed by Firmin-Didot with impeccable reproduction of original works. At hand are Giorgio Vasari, *Les peintres toscans* (1966; 223pp.), edited by Chastel; H. B. Stendal, *Du romantisme dans les arts* (1966; 182pp.), edited by Juliusz Starzynski; and Félix Fénéon, *Au delà de l'impressionisme* (1966; 190pp.).

Interpretation of the sciences for the masses (including us scientifically semi-literate humanists) is done effectively by the Urania-Verlag of Leipzig. Georg Klaus and Heinz Liebscher, *Was ist, was soll kybernetik?* (1965; 135pp.; DM4.80) is an effective definition of the scientific bases and ultimate objectives of cybernetics. The second volume of *Streifzüge durch die Mathematik* (1966; 232pp.; DM12.—), a translation from the Russian, is an informative, even amusing introduction to math, with delightful drawings which help the uninitiated over the hard places.

The *Atlante delle regione italiane* (Torino, Lattes editori, 1966; 17pp.) is a physical atlas of Italy on a scale of 1:1,000,000 showing highways and railroads and provided with illustrations in color. Although there is no index, this book is a practical guide to cities and regions of the Italian peninsula, and it will be useful to classicists, historians, and tourists alike.

Sections 3-4 (Bewegung - Daniel von Morley) of the *Lexikon der Geschichte der Naturwissenschaften* (Vienna, Verlag der Brüder

Hollinek; pp. 449-704; DM26.40), edited by Josef Mayrhofer, is the latest issue of this monumental encyclopaedia of the history of science. Each article is provided with an extensive bibliography.

The first volume of the *Handbuch der Urgeschichte* (Bern, Francke Verlag, 1966; 516pp.; S.Fr. 78.—), edited by Karl J. Narr, covers the palaeolithic and mesolithic periods and the rise of hunting cultures. There are extensive bibliographies and illustrative material.

The *Encyclopédie Africaine et malagache* (Paris, Larousse, 1964) consists of one large volume (464pp.) devoted to Senegal (pp. 1-32) and general encyclopaedic information. So far five other parts of the set have been issued, viz., *Centre Afrique* (32pp.), *Côte d'Ivoire* (32pp.), *Dahomey* (32pp.), *Gabon* (32pp.), and *Madagascar et Somalie* (64pp.). Each part contains basic factual information on the jurisdictions covered and many photographs and maps.

BOOK REVIEWS

ROBERTS, S. C. *Adventures with Authors*. 276pp. New York: Cambridge University Press, 1966. \$6.50

Sir Sydney Castle Roberts, better known as "S. C." to everyone in Cambridge and to many friends in the States, lived just long enough to correct the proofs of this delightful book about his life, which centered on Cambridge University, the Press, and Pembroke College, and thus failed to enjoy the applause that greeted it.

S. C. had a remarkably full life and was working quite steadily on committees right up to his death at the age of 79. This autobiography has much to do with the Pitt (and later University) Press, and although he has related the story of the Press elsewhere, there is much in the present book that tells of the remarkable success it had under his control.

In his modest way, Roberts relates the changes effected while he was Secretary (director) of the Press. It is extraordinary how a man with little or no knowledge of publishing, printing, or finance could have grasped the whole picture so quickly. The offices of Secretary and Printer were always the perquisite of a member of the University, and that is perhaps why the Press was not always as good as it might have been. The election of Roberts could easily have worked poorly, but his love for fine printing immediately had its effect on the Press.

J. B. Peace, the University Printer, died suddenly in 1923, leaving no deputy, and for some months Roberts acted as the printer. Peace had had no training as a printer, but he handled men well, and since he had several fine craftsmen under him, things went reasonably well. But the election of a successor created a problem. Should a University man be appointed, or should the Press depart from tradition and appoint a printer? Roberts decided on the latter, and Walter Lewis, a printing works manager, with no degree or experience of university life, became Printer. He was welcomed politely by the old hands, but it was not long before they realized they were under the command of a master craftsman. More changes were to come. Lewis asked for Stanley Morison as typographical adviser to the Press. With Morison's inspired typography and Lewis's craftsmanship and business acumen, they made a great pair, and the Press took its full share in the renaissance of book design and printing. One by-product of the movement was a dining club, the Double Crown, now, as in the early twenties, composed of the greatest typographers and printers of Britain.

Lewis was a "card", or character. He would stand no nonsense from anyone, including Roberts, his Syndics, or the

Vice Chancellor himself. In his tenure, which lasted until 1946, the Press saw many changes, outstanding triumphs, and not a few resounding financial successes. Because of their subsidies from the copyright income from the Bible, Cambridge and Oxford can publish scholarly works that will sell only a few hundred copies, and they can afford to accept heavy losses on them. But Lewis and Roberts also published money spinners, sometimes by design but often by accident.

Roberts merely notes that he met the authors, and seldom gives details of the difficulties he experienced. After all, since he was Secretary, the Press had to rely almost entirely on his judgment. It is true that the Press was not engaged in the fiercely competitive world as were other presses, but it had to have some return for its money, and it was good to have successes like Hoyle, Jeans, and Eddington, even if they were not badly needed.

This is a felicitous book. Sir Sydney rightly avoids personal references, and the death of his brother, daughter, and son in the same year draws only a paragraph from him. His references to those around him, to the life of his college, Pembroke, where he became Master, and to the University, where he became Vice Chancellor (in reality the head of the University), make good reading. To those who lived in his time the constant mention of the death of his colleagues makes mournful reading—their faces are still with the reviewer—but their deaths had to be mentioned because without exception Roberts loved them, and his courtesy, skill, bonhomie, and his talk made him universally loved.

After retiring from the Press, which by then had Brooke Crutchley, another great Printer, at its helm still carrying on the splendid tradition, Roberts became a truly outstanding administrator, and his chairmanship was eagerly sought by the Government and University.

Perhaps the most enjoyable parts of the book are the accounts of his meetings with the great authors, and he must have met every great writer in Britain. He also set up the American office in New York and through his visits made many friends. One in particular was W. S. (Lefty) Lewis, the Walpole and Johnson collector. One of Roberts' great inter-

ests was Samuel Johnson. He wrote several articles and books about the lexicographer, and it was natural for Lefty Lewis and Roberts to become fast friends.

Anyone with a love for Cambridge will want this book. The Press has its own book, but the authors who frequented the building, life in a Cambridge College, and life in the University itself, are magnificently captured by the Secretary to the Syndics.—*P. W. Filby, Librarian & Assistant Director, Maryland Historical Society, Baltimore*

MIDDLETON, W. E. Knowles. *A History of the Thermometer and Its Use in Meteorology*. Illus. 249pp. Baltimore: The Johns Hopkins Press, 1966. \$10.

The subject of meteorology would not seem especially capable of raising passions. Yet it has had more than its share of controversies. In his *History of the Barometer*, published a few years ago, the author described the arguments surrounding the belief that "nature abhors a vacuum". Now, in this volume, Middleton details the history of temperature measuring instruments, including many of the fascinating conflicts in their development.

Thermometry had an interesting childhood in that no one knew precisely what it was that was being measured. Before instruments were devised the ancient Greeks seem to have had the idea of "degrees of heat and cold". But beyond the slim possibility that they constructed a device that showed a change in condition due to heat, it remained for the 17th century to produce *measuring* instruments. For not until a scale was provided could it properly be said that the thermometer was invented.

Middleton discusses the claims for this invention by partisans of Galileo, Santorio, Drebbel, and Fludd, and the early types of air and liquid-in-glass thermometers. Experiments were performed throughout Europe, particularly under the auspices of the new organizations of science, such as the Accademia del Cimento and the Royal Society of London. As a measured quantity, temperature was seen to differ from such

things as mass, length, and time, which are additive. When two quantities of water are mixed, one at 40° and the other at 60°, the result is not 100°, but somewhere in between the two original values. With the further problem of the difference between temperature and quantity of heat, the conceptual difficulties facing the early investigators are understandable. The author points out, in fact, that "thermometers had been made for a century and a half before their makers and users began to see clearly what it was that they were measuring".

Happily, the volume of a substance was taken as a function of the temperature. Air was the material first used, because its change of volume is large and easily seen. But there arose a desire to use a liquid in the 1640s, when it was discovered that atmospheric pressure varies, thus affecting the volume. Curiously, mercury was quickly *rejected*, since it offers a relatively small change of volume with temperature. Water also was unsuitable, for the substance must yield a single value at all points within the temperature range and water was known to pass through a minimum volume at a temperature above its freezing point. Spirit of wine (alcohol), having the desired properties, seems therefore to have been chosen widely as the thermometric liquid.

The choice of a substance, however, was but half the battle. Further choices had to be made in the matter of fixed points and numbering of the scale. The subject of scales is of fundamental importance, since this is what turns a toy into a measuring instrument. When two fixed points were chosen, the scale between them was divided into some convenient round number of degrees. If only one point was selected the degree was a convenient fractional increment in the volume of the fluid at the fixed point, for instance 1/1000, as used by Robert Hooke.

During the 18th century the history of the thermometer largely concerns the development of such competing scales. By the 19th century there were essentially only three of significance, those of Réaumur, Celsius (Centigrade), and Fahrenheit, with the interval between the freezing and boiling points of water

divided into 80°, 100°, and 180° respectively. These two centuries saw also innovations such as varieties of maximum and minimum thermometers, deformation thermometers employing straight bars or tubes or bi-metallic strips, electrical thermometers, and recording devices affixed to almost all these types.

Though the emphasis of the book is upon the thermometer as a meteorological tool, the author cannot be accused of pursuing a minor area of this instrument's use. Indeed, he has written of the main stream, for the thermometer was developed in great part by those studying the weather. From his search through early manuscripts and books, his familiarity with the instruments preserved in the world's museums, and his professional experience in meteorology, Middleton has written a highly valuable history and very readable book.

The publisher too may be commended for producing a handsome volume that is profusely illustrated and bears a distinctive layout. It may be noted, however, that this book is little more than half the size of the author's earlier work (same publisher), but the price is only 95 cents less. Are publishers, like the early users of thermometers, using a great variety of scales? — *Lawrence Badash, Department of History, University of California at Santa Barbara*

McGraw-Hill Yearbook of Science and Technology: 1966. Numerous Illus. 454 double-columned pp. N.Y.: McGraw-Hill, 1967. \$24 (\$14.40 to subscribers).

Once again I am pleased to welcome the annual *McGraw-Hill Yearbook of Science and Technology: Comprehensive Coverage of the Important Events of 1966*, compiled by the staff of the McGraw-Hill Encyclopedia of Science and Technology. In past years I have commented upon the inclusiveness and readability of the *Yearbook*, and these features continue to make the work attractive. It is not for a nonscientist to evaluate such a book in terms of its usefulness to scientists, but most of AN&Q's readers are humanists, and for us the *Yearbook* provides stimulating and informative

reading in fields we are seldom concerned with. It is almost like reading Jules Verne anew; here one learns of modern heroes of science whose imaginations outstrip the best of science fiction.

As a desk reference book for the non-scientist, the *Yearbook* is invaluable. The bibliographies have always been especially helpful in suggesting further reading, both simple and advanced. The index is generally adequate, though it could be filled out somewhat with more cross-referencing and greater depth of analysis of subtopics. Antiquarians and historians might also like to see biographical references to scientists and technologists whose names have been prominent in the news during the past year, as well as extended biographical obituaries of some of the great figures who have recently died. But minor complaints aside, the *Yearbook* is the best of its kind for the library, is excellent for the nonscientific scholar's reference shelf, and is a treasure cask to dip into for those of us who want, at least, to try to keep abreast of important developments in science and technology. — *Lee Ash, Editor.*

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AMERICAN NOTES & QUERIES

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

THE PRELUDE, VIII

IN THE EIGHTH BOOK of *The Prelude*, lines 70-125, Wordsworth takes a definite stand on the subject matter of "Kubla Khan" by Coleridge. It is necessary to be aware of this stand in order to see the significance of the passage. According to de Selincourt, Book VIII was written in 1804, which would place it after "Kubla Khan" (1797 or 1798). In the 1850 version of *The Prelude*, the inclusion of the phrase "famed paradise", rather than "that Paradise" of the first edition, tends to confirm the source of the allusion. Wordsworth alludes to Coleridge's poem in order to compare Coleridge's fantasy paradise with his own beloved primitive nature as found in the observed world.

The importance of the reference to "Kubla Khan" is overlooked by Havens (*The Mind of the Poet*, 1941), who dismissed lines 70-115 with the comment, "The lake country praised and compared with 'Gehol's matchless gardens'" (p. 453). Havens refers to lines 75-97: "Although this admirable purple patch may be justified by the emphasis it gives to the idea devel-

oped in the lines that follow, it probably owes its existence to Wordsworth's love of romance" (pp. 457-58). Furthermore, Havens notes only one parallel between this passage and "Kubla Khan", that of the "sunny dome". This failure to see all of the allusions to "Kubla Khan" leads Havens to the view that Wordsworth is comparing Oriental gardens with English countryside (p. 458 in a note on the word "primitive" in line 99).

The full extent of the reference to "Kubla Khan" shows that Wordsworth is pointing out what he sees as the deficiencies of Coleridge's paradise as poetic material. The comparison is actually between a brief musing on an enchanted "clime from widest empire chosen" (VIII, 82) and contemplation of English countryside and "love of nature leading to love of man" (subtitle to Book VIII).

Lines 70-97 refer to "Kubla Khan" and to Coleridge's preface to that poem. The bulk of these specific references is concentrated in the dozen lines following line 76. In the following selections, lines from *The Prelude* are juxtaposed with related parts of "Kubla Khan". The specific references follow in parentheses:

1. A sumptuous dream of flowery lawns, with domes/ Of pleasure sprinkled over (VIII,84-85)
A stately pleasure-dome decree (Kubla Khan, 2)
2. (Beyond that mighty wall, not fabulous,/China's stupendous mound) (VIII,79-80)
With walls and towers were girdled round (Kubla Khan, 7; also in the Purchas passage in the Preface)
3. Fulfilling (could enchantment have done more?) (VIII,83)
A savage place! as holy and enchanted (Kubla Khan, 14)
4. Than that famed paradise of ten thousand trees (VIII,75)

And drunk the milk of *Paradise* (Kubla Khan, 54)

5. *sunny mounts*/With temples crested (VIII,86-87)

A *sunny* pleasure-dome/That *sunny* dome/*mount* Abora (Kubla Khan, 36, 47,41)

6. a dance of images/That shall break in upon his sleep for weeks (VIII,114-15)

fragments dim of lovely forms/Come trembling back (Kubla Khan, Preface)

Lines 98-110 affirm the basic difference in attitude between Wordsworth's preference for the near and real and Coleridge's use of the remote and supernatural. Wordsworth finds the paradise of "Nature's primitive gifts" to be "lovelier far than this", i.e. the pleasure-dome of Kubla Khan. Here is both a tribute to Coleridge's poem and a sound acknowledgment of a philosophical disagreement. There may also be a tinge of sardonic comment in referring to the dome as a "stupendous mound". It is not inconceivable that this section may be a poetic tour de force—Wordsworth's demonstration that he could write of subjects from fantasy if he wished.

The lines following line 110 portray the wonder of a child at the "imperial bowers" of "Kubla Khan", a wonder which sets up a "dance of images". Whereas the fountains of Coleridge's world are the violent source of the "sacred river", the fountains of Wordsworth's world yield feelings of "that noticeable kindness of heart". The references to the child's world indicate that the mature attitude is to view nature as Wordsworth does and avoid the directions where "affections first were led".

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CHARMIAN'S "EXCELLENT FORTUNE!"

CHARMIAN's rare catalogue of wishes for herself has not a little staggered criticism:

Good now, some excellent fortune! Let me be married to three kings in a forenoon, and widow them all: let me have a child at fifty, to whom Herod of Jewry may do homage. Find me to marry me with Octavius Caesar, and companion me with my mistress.¹

Zielinski's² interpretation that Charmian aspires to be no less than "wife to the Holy Three Kings, the mother of God, and, withal, Empress of Rome" cannot be ignored though it "decidedly shocks us"³ at first. Furness reluctantly agrees that it is "possible that any allusion whatever to 'Three Kings' would at once have suggested to Shakespeare's audience the 'three wise men,' points out that the 'Three Kings' must here be considered as a unit or as a single group; Charmian was to be married to them all at once or in one forenoon," and then draws our attention to the fact that the "play opens in B.C. 40 and extends to B.C. 32" so that "if Charmian be now eighteen or twenty, she will be fifty in the year when Christ was born." M. R. Ridley in the New Arden edition of the play still refers readers through Furness to Zielinski's suggestion.

Bloated though Charmian's opinions of herself and her fortune may be, it is to be noted that her chief aim is "companion me with my mistress", which one level of interpretation might render, "let me have some of her luck!" And how ironically this is eventually carried out, though Charmian is temporarily satisfied with the successful

thought that she shall "outlive the lady whom [she] serve[s]". But Charmian would not too ostensibly wish to outdo her mistress, however unostensibly the thought were entertained; she knows her place too well for that. As Furness astutely remarked, "She could not aspire to Anthony without being a rival to her mistress. She, therefore, elects the next highest potentate".⁴ It is entirely in keeping with her position that Charmian's "let me have a child at fifty" does not call for her to be the mother of God, as Zielinski suggests, but to be the mother of John the Baptist! It was Elizabeth who at the proverbial⁵ fifty, "well stricken in years" (Luke, 1:7 and 18) "in her old age" (Luke, 1:36), was made fruitful and duly brought forth John whom Herod certainly had to respect. Charmian can only be a forerunner of her mistress "the latchet of whose shoes [she is] not worthy to unloose" (Luke, 3:16) but whose climb on the ladder of success she can openly emulate in the comic fortune-telling scene. Her ambition actually goes further than to be an equal companion to her mistress because her demand that Herod shall do *homage* to her son certainly has more relevance to Christ's power than to John the Baptist's. That Charmian should stop at three kings is mere modesty on her part in one sense and yet delightful immodesty in another in that discerning hearers and readers will thereby catch the world-shattering link with Christ through Elizabeth and John the Baptist. That she should widow them all in a forenoon is to imitate the Queen's "salad days", but telescope her devastating effects on royalty to the mere occu-

pation of an afternoon where her mistress took some little time! Charmian's role is finally to point up the greatness of the Queen, and it is she who at death's door fittingly rebuilds in all seriousness that queenly majesty which she has been so amusingly burlesquing — "lass unparallel'd",⁶ "descended of so many royal kings".⁷

Shakespeare is not profane in his use of the scriptural analogy; it is yet another means of emphasizing the world-shattering significance of the events he describes. It is very much akin to his use of the overtones of Christ's last supper and agony in the garden in Antony's supper of farewell, for in Antony's remark "Haply you shall not see me more"⁸ coupled with "Tend me tonight two hours"⁹ and with the audience's knowledge that Enobarbus drinking the cup with his master is about to betray him there is just sufficient suggestion to help transfer something of the tone of the most momentous event in history to a stupendous event in pre-Christian history. And the conclusion is very similar: "Render to Caesar the things that are Caesar's and to [Anthony and Cleopatra] the things that are [Anthony's and Cleopatra's]".

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1. Cf. M. R. Ridley, ed., *Antony and Cleopatra* (New Arden, 1954), pp. 11-12, l.ii.25-30.
2. Cf. H. H. Furness, ed., *The Tragedie of Antonie and Cleopatra* (Philadelphia, 1907), p. 27, where the reference Th. Zielinski (*Philologus*, p. 19) is given. I have only been able to see vols. 5, 7, 8, and 10 of *Philologus zeitschrift für das classische alterthum*. Furness's reference must be to another volume.

THE BRITISH GHOST OF CRANE'S *THE BRIDGE*

The English Catalogue of Books for 1926-30 contains the following entry on page 379: "*The Bridge*: a poem. 3 photos by W. Evans, Ltd. ed. 200 nbd copies. 4 to 42S. net. E. Goldston, Apr. 30". On the basis of this entry, H. D. Rowe, in his uneven but sometimes helpful *Hart Crane: A Bibliography* (Denver, 1955) lists the English edition of *The Bridge* and adds the note, "I was not able to see a copy of this publication. The publisher was contacted but could supply only the information given above. I know of no library or individual who owns one" (p. 9). Collectors consumed by the possessive passion have tried to obtain this edition for years, but without success. I searched for a copy to collate with the Paris and New York editions but had no success either. Various libraries and registries were consulted. *Whitaker's Cumulative Book List* for 1930 contains no entry, nor does the *British National Bibliography*, nor does *The Publishers' Weekly and Booksellers Record*. The Library of Congress informed me that the University of North Carolina Library reported an English edition, but inquiry proved it to be the Paris edition.

Since British copyright law demands delivery, if requested, to the British Museum; Bodleian Library,

Oxford; University Library, Cambridge; The National Library of Scotland; Trinity College Library, Dublin; and The National Library of Wales, I wrote to these institutions and in every case received a negative response. Stationer's Hall, which accepts voluntary registration of publications, also had no entry for this edition. The British University Microfilms Ltd., a subsidiary of Xerox and a very thorough search organization, was also unable to trace a copy.

I wrote to Caresse Crosby, publisher of *The Bridge* in its Paris edition, and she replied: "No, I do not know of any edition done by Edward Goldston and Sons. In fact, I am sure that the second edition was done by Liveright at least a year after our edition. 'The Black Sun Press' had an agreement with Hart to that effect". One can only speculate, along with well-informed bibliophiles, collectors, and booksellers, that some copies of the Black Sun Press edition were imported into England by Ed. Goldston & Sons and that the purveyors pasted their label into the text. The *English Catalogue* entry is inexplicable. It seems reasonable to conclude, however, in light of the lack of any verifiable library holdings, and of the statement made by Mrs Crosby, that the English edition is a nonexistent ghost haunting Crane scholars because of one inaccurate entry.

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(Notes continued, p. 162)

3. Ibid., footnote to lines 29-33.

4. [Citation lacking.]

5. Cf. Ridley, p. 11, for the reference from *Histrionastix*, Act VI.192.

6. Ibid., p. 231, V.ii.315.

7. Ibid., p. 232, V.ii.326.

8. Ibid., p. 158, IV.iii.26.

9. Ibid., p. 158, IV.iii.32.

QUERIES

Journal of Ebenezer Hunt — I am searching for the original volume by Ebenezer Hunt (1703 or 1704 of Northampton, Mass.). The manuscript *Journal* was last reported in Harriet Forbes' *New England Diaries*, 1921. — Sarah E. Rivoir, West Chester, Pa. "

Tools as extensions of human hands — Where in his writings did Carlyle describe tools as such? Have other authors? — Philip Korn, Utica, N.Y.

Iced prostitutes — What is the origin and distribution of the belief that prostitutes regularly eat ice? Is this folk belief found only in the United States? — E. M. Lightle, Orange, Conn.

John Cotton Dana and Bruce Rogers item — Will libraries, collectors, and dealers kindly report holdings of *Mr Walpole's Friends in Boston*, a pamphlet by Dana, printed by BR in 1910 (or 1911). Presumably only 27 copies were printed, and I am attempting a census of them. — Lee Ash, Editor

Percy Hetherington Fitzgerald — Is there any published biographical material about this prolific 19th-20th-century author of some 200 books? — Alfred Waltermire, jr., West Haven, Conn.

Curtius di Gonzaga — Seeking contemporary critical or biographical references to this Italian poet who lived about 1580. In 1582 he published an epic poem, "Fido Amante". — R. B. Mangin, Los Angeles, Calif.

Bernard of Clairvaux — Are there any library collections relating especially to him and his Cistercians? — T. B. Plummer, Albuquerque, New Mexico

California wines — What was the earliest commercial winery in the state of California and what was the volume of its annual business? — Paul Cory, Boston, Mass.

REPLIES

Jack London's Letters (IV:141) — In answer to one of the questions raised by the review, here is one reply: Paul Bourget discusses the American young woman in *Outre-Mer* (1895) I, 99-150, especially pages 126 and 138, "Je renvoie le lecteur à la curieuse nouvelle de M. Richard Harding Davis pour qu'il apprécie la différence entre l'innocence de la blague Parisienne et l'âpreté de la blague Yankee . . . Chez nous, le passage de l'état de jeune fille à l'état de jeune femme est un avènement. Il est ici tout le contraire. C'est une démission." (She has more freedom of speech and action than her French counterpart.) — Russell Barr, Almonte, Ontario

Little Gidding bindings (V: 71-72) — Little Gidding, a village in Huntingdonshire, was the scene, during the second quarter of the seventeenth century, of an interesting movement toward the restoration of the religious life in the Church of England, under the leadership of Nicholas Ferrar (1592-1637). Among the activities of the Little Gidding group were the preparation and binding (in leath-

er, velvet, or parchment) of scriptural compilations, which are described in J. E. Acland-Troyte, "An account of the harmonies contrived by Nicholas Ferrar at Little Gidding", *Archaeologia*, 51, pt. 1 (1888), 189-204, and in Thomas T. Carter, ed., *Nicholas Ferrar, His Household and His Friends* (London & New York, 1892), pp. 182-200. The literature of the Little Gidding experiment is voluminous, a recent general account being A. L. Maycock, *Nicholas Ferrar of Little Gidding* (London, 1938). — *Michael Brook, Minnesota Historical Society, St. Paul, Minn.*

"*Swiss Hitch*" (*drink*) (V:88) — I believe the correct form is Swiss Itch, and I suspect that there is more than one recipe, but I have always heard the term applied to the process by which one places a pinch of salt on the back of the hand, then licks it off, and takes immediately a jigger of tequila, and follows *that* by immediately biting into a segment or a slice of lime. But there are probably other permutations and combinations, with gin, for example, being used instead of tequila. — *D. Bernard Theall, Catholic University of America, Washington, D.C.*

Animal abortion (V:119) — Camel wrestling, a noble sport unknown in the United States or Western Europe, is still cultivated in the Middle East, or at least it was cultivated up until two decades ago. I was told by an authority on the sport in Oran during the last world war that female camels who were especially skilled in the sport were never allowed to complete a period of gestation. — *L.S.T.*

EDITORS' NOTES & READING

Ed Cray of Los Angeles writes us that Aleksandr N. Afanasyev's long suppressed *Russkiya zavetniya skazki* (*Russian Secret Tales*) is again available, this time in an inexpensive paperback reprint with the newsstand-conscious title of *Ribald Russian Classics*. The reprint edition, brought out by Holloway House Publishing Co. (8060 Melrose Ave., Los Angeles, Calif.), is a photo-offset copy of Charles Carrington's very scarce Paris translation (probably 1897). Carrington's English version is, in turn, a translation of a French translation rendered by Isidore Liseux in 1891. Liseux used the Russian original, published privately by Afanasyev in Geneva about 1872. Fuller particulars are in Gershon Legman's *The Horn Book* (Hyde Park, N.Y., 1964), pp. 476-78. These bawdy tales, collected in the middle of the 19th century by the pioneering Afanasyev, are properly a supplement to his *Narodnye russkie skazki* (*Popular Russian Tales*, 1855-64), still the standard collection of Ukrainian Cossack folktales.

The Toronto Public Library's Publications Office (College & St George Sts, Toronto), still has available, for only \$1, a few copies of *One Hundred Books Since 1471*, the catalogue of an exhibition of fine printing from the Library's collections shown there this past winter. The 32-page booklet, with numerous striking reduced facsimile pages, was designed by William Rueter at The Aliquando Press.

Another beautifully designed book, with a text that is equally "beautiful" — it is the most readable socio-historical work of the year — is *Medieval and Renaissance Pistoia*, by David Herlihy (Yale University Press, \$10). This social history of an Italian town from 1200 to 1430, is based on the author's sensible use of original archives combined with a broad view of history. Population and economic changes, largely affected by the Black Death, had much to do with the social development of Italy and left lasting marks on her culture. Political and civil transformation of society marked church and state life for centuries, and even today Western civilization is touched by these changes.

For many years we have followed the growing pains of a book about one of the finest educators of this century, and at last *Louis Round Wilson: Librarian and Administrator*, by Professor Maurice F. Tauber of Columbia University, has appeared (Columbia University Press, \$8.50). We hope to have an adequate review of the book in these pages soon, but meanwhile all who recall Dean Wilson's pioneering work at the University of North Carolina and at the Graduate Library School of the University of Chicago will want to add the book to their summer reading lists.

Thomas Frognall Dibdin: Bibliographer & Bibliomaniac Extraordinary, 1776-1847, is a charming story of an idiosyncratic gentleman who will delight the reading book collector for hundreds of years to come. This handsome little volume of 48 pages, by E. J. O'Dwyer, is

illustrated with a portrait and facsimiles, and enhanced by a checklist of Dibdin's bibliographical works and a "Note on Sources". Available in an edition of only 500 copies for sale (1400 printed), from the Private Libraries Association, 41 Cuckoo Hill Road, Pinner, Middlesex, England, for \$4.50; \$2.50 to PLA members.

A fine essay on "Thackeray and the Victorian Age" comprises the first 36 pages of Dudley Flamm's very helpful book, *Thackeray's Critics: an Annotated Bibliography of British and American Criticism, 1836-1901* (Chapel Hill: University of North Carolina Press, 1967. \$5). The gradual expansion of Thackeray's reputation, and the reaction of the public in favor of and against the realistic tone of his novels and other writings, are evaluated in the essay, and the excellent annotations reveal specific critical appraisals. Students and collectors who enjoy Thackeray will revel in the delicious comments on their hero.

We do not often comment on book-sellers' catalogues (only because there are so many fine ones), but we cannot let pass the Bennett & Marshall (8214 Melrose Avenue, Los Angeles) Catalogue No. 4: *Books on the Western Hemisphere Printed Prior to 1801*, which is a memorial to Richard D. Marshall, 1910-67, who prepared it before his death. Three hundred items, from Pieter van der Aa to Edward Young, represent some of the finest Americana available from a single bookshop, with annotations the reader or collector will treasure for their accuracy and informative value.

Reggio Emilia plans to restore the one-floor country home of Ludovico Ariosto, the poet's beloved Mauriziano, in Naples. The structure is now used as a kindergarten. Current plans call for strengthening of all walls and converting the building into an Ariosto museum and library.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky, Lexington, Kentucky. Reference books published abroad should be sent to him directly to consider for review.

The third and concluding volume of the main alphabet of Bo Reicke and Leonhard Rost, *Biblisches Handwörterbuch* (Göttingen, Vandenhoeck & Ruprecht, 1966; cols. 1361-2256; DM74.-) covers the alphabet from P to Z. Just as in the earlier volumes, each article is a concise résumé of current scholarship signed by a recognized scholar. There will be an index volume with lists of Hebrew and other early oriental words, Greek and Latin words, personal names, subjects, and place names. There will also be an historical map of Palestine (1:500,000), fully indexed.

Roland Oliver and Anthony Atmore, *Africa since 1800* (Cambridge, at the University Press, 1967; 304pp.; cloth, \$4.95; paper, \$1.95), is an encyclopaedic survey of Africa over almost two centuries.

The confusing political changes, both in the colonial period and the turbulent era since 1957, are clearly defined, and there is a useful selective bibliography.

Gérard Marinier, *Le caravaning, tourisme-vacances* (Paris, Larousse, 1967; 413pp.), is the latest volume in the Larousse series of "Vie active", which includes volumes on yachting, fishing, hunting, horses, dogs, 20th-century exploration, railroads, and astronautics. Marinier's volume is an encyclopaedia of trailer life and camping spots, primarily in France, but useful for all European countries. Richly illustrated and equipped with directories of useful addresses and a bibliography, Marinier is a must for any library serving patrons who take European vacations.

The latest volume in the Cambridge Bible Commentary is A. R. C. Leaney, *The Letters of Peter and Jude* (Cambridge, at the University Press, 1967; 144pp.; \$1.65). The purpose of this series is "to provide the text of the New English Bible closely linked to a commentary in which the results of modern scholarship are made available to the general reader".

W. E. Clason, *Elsevier's Dictionary of Metallurgy in Six Languages, English/American, French, Spanish, Italian, Dutch and German* (Amsterdam and New York, Elsevier Publishing Co., 1967; 634pp.; \$25.), is a comprehensive dictionary of terms used in metallurgy and related disciplines. The main alphabet is in English, with a list of equivalents arranged under each of the other languages in alphabetical

order. Elsevier's polylingual technical dictionaries are a major resource for technological lexicography, and Mr Clason's work is a model of the genre.

BOOK REVIEWS

JONES, Willis Knapp. *Behind Spanish American Footlights*. 609pp. Austin: University of Texas Press, 1966. \$9.50

Ever since the coronation of James I in 1603 our English forefathers have been gathering kudos for the development of the theatre and its drama on the American frontier. Rightly the praise and glory belong to Spain and her people. For nearly a hundred years before Colonial America's appearance on the stage, Spanish authorities were recommending the drama as an instrument for the religious conversion of the Indians of Latin America. In like manner the Jesuits in Canada were adopting thespian methods to convey their spiritual message to the natives. Even the venerable Shakespeare gave way to the prolific Lope de Vega over a century before his classic works were performed on the curbstones of the New World. A significant, but ironic, footnote to this dramatic discovery is the fact that the first permanent English settlement of Jamestown was founded on the site of the abandoned Spanish community of San Miguel.

Although the sprouts of Spanish American drama grew from Spanish seed, its fruits were indigenous. Imperial expansion can be an exhilarating experience, but it often proves fatal. With the defeat of the Armada in 1588 Spain's persuasive world power began to totter and crumble. The poverty of Latin America, the lack of linguistic unity, and the continent's unstable political conditions were serious stumbling blocks in the paths of the conquistadors and missionaries who sought fervently to further Latin America's allegiance to the sovereign of Spain and to bring about a conversion to Christianity. Ultimately, it was the self-made playwrights of the new country who advanced the cause of the nation's drama. The "golden age" of Spain did not ap-

ply to the dramatists of the New World for they had "neither the time nor the theatres to perfect their techniques".

Until the publication of Willis Knapp Jones' *Behind Spanish American Footlights* no English study or survey of the Latin American theatrical scene existed. Even in Spanish, the only available source was the author's own *Breve historia del teatro latinoamericana* published just ten years ago. Although the English edition covers the same 500-year period, theatrically and historically, it is not a mere translation of the Spanish version. It is an original work in its own right, vastly intriguing in its array of information. Linguistic skill, scholarly devotion, a talent for dedicated research, and a forty-year incubation period have produced an authoritative fact-filled compendium of the highest order.

Professor Jones believes that the history of a nation is reflected in the history of its drama and proceeds to show how the many cultural elements of both the Old and New Worlds have blended into the distinct national characteristics of each of today's Spanish American countries. He begins with a discussion of pre-Columbian drama and the New World components in early American drama. Then, starting with Paraguay, he follows a geographic pattern, chapter by chapter, of each country's theatre and drama. The final portions of his book treat the theatrical history of Mexico, tracing the evolution of four centuries to its 20th-century expansion. The text is enhanced with fascinating descriptive tidbits about the geography, military events, and economic conditions of the individual countries.

That there are flaws and weaknesses in the plays and theatre of Latin America is obvious but understandable. Certainly the lack of a unified language played a major role in the failure of the development of a national dramatic art. From the beginning of the 16th century to the middle of the 18th century the Jesuits translated Spanish into the various Indian languages. It was only in the late 19th century that the Indian embraced the Spanish language in addition to his own. National poverty, inadequate areas of concentrated population, and a dearth of social-minded audiences added to the dilemma. Even today there is no native concept of theatre as a physical plant comparable to the Nō stage of Japan or

the Stratford-upon-Avon Royal Shakespeare Theatre.

Then, too, the rocky soil of administrative instability and governmental upheaval is not ideally suited to the germination and nourishment of a native drama. As Professor Jones notes, spokesmen for the theatre are few and far between in times of political unrest. When playwrights are creative, their works are often executed for personalities instead of actors and artists—a factor all too prevalent in the present decade. The founding and incorporating of theatre and drama schools within recent years has alleviated the problem, but the challenge to create bigger and better opportunities in the acting profession south of the border still remains.

Perfectionists will undoubtedly criticize the author's inconsistency in belletristic style and presentation as well as his *catalogue raisonné* of lesser-known dramatists, plays, and features of the theatre in South America. In this instance the "little rift within the lute" is of no real consequence. His intent and purpose is to be descriptive rather than critical. In this he succeeds. His monumental labor of love is the finest extended study on the subject yet recorded in the annals of stage history. It is not a definitive study, nor is it "a cursory survey". But its magnificent bibliography, copious footnotes, detailed index, and annotated reading lists make it an invaluable mine of information. Documented with sound, original sources, *Behind Spanish American Footlights* is the key reference tool in its field, and as such rates star billing. — Louis A. Rachow, *Librarian, Walter Hampden Memorial Library, The Players, New York City*

CARRIER, Esther Jane. *Fiction in Public Libraries, 1876-1900*. 458pp. N.Y.: Scarecrow Press, 1965. \$10.

"The heart must choose the book which shines upon it. Experience alone can tell us where we shall find the sympathy of which at the moment we are in need". The eminent critic (and librarian) Sir Edmund Gosse is speaking in a mellow vein, and the quotation is

one of the many pertinent and welcome passages in this volume shedding light from many minds on the central problem: what fiction should the public libraries offer to their publics?

"There are moods . . . in which it is our privilege not to be serious", Sir Edmund would remind us; "and then the second-rate and the third-rate literature has its day—the queer books and the silly books—the books that ran too far ahead of their age, and the books that lagged too far behind. "The heart must choose . . .".

Anyone's "heart"? The child's? The teen-ager's? Any school dropout—should he or she expect the public library to supply any or all of the sexiest paperbacks or current periodicals with "Mad" titles and wilder stories? Should public funds be so used, or if not for such truck, for 90 or 80 or 70 percent novels—even of the better grade? What is the function of the *public* library? If the majority of patrons want from it primarily relaxation, escape, transient excitement, should these be the guiding aims in acquisition?

Such are some of the persistent problems that harass today's librarians, as they have for a century, described, analyzed, and evaluated in this expertly oriented volume. Esther Carrier has limited her survey to the brief period 1876 to 1900 because the vigor, often heated, controversy did result in the establishment of guidelines of policy during these critical years.

In concentrating on the scant quarter century, Carrier has illuminated not only the important formative period in definitive fashion but has enriched our understanding of the role and potential of fiction in popular culture of a modern age. In the twelve chapters, she surveys first (very briefly) "Fiction in America to 1900" and then explores the crucial efforts to determine "What is Trash?" Later chapters study principles of inclusiveness; standards of quality and alleged effects of various grades of fiction on readers (Chapter I on "High Quality"); methods of selection; procedures for improving standards of taste; fiction for young people (nearly fifty pages, the second longest chapter); "Controversial Literature and Authors" (nearly eighty pages); the significant in-

fluent "Fiction Controversies" at the public libraries of Boston and Allegheny, Pa.

This cursory view of the substance is offered instead of a formal citation of all chapter titles partly to condense drastically the forty-seven subheads of chapters included in the text (and in the table of contents) and partly to interpret a few of the main divisions. It is at this point that, to the present reviewer, the chief question about the organization of the data arises. For instance, is there any reason — except possibly for emphasis — to make a separate five-page chapter of "Libraries and Fiction — No Fiction" (an awkward title at best) instead of combining with Chapter V, "Generous Inclusion"? Indeed this latter, perhaps too laconic, heading raises several basic questions of phrase and organization: is there, for instance, some good reason for not relating or indeed fusing the subhead "Library's influence on its users" in this chapter with the subhead "Harmful effects of reading poor fiction" in the next chapter, "High Quality"? Much of the difficulty is in the selection and phrasing of the subheads. But any trained reader will recognize the author's bedeviling dilemmas in molding so great and complex a mass into orderly presentation.

Overshadowing these questionable features is the wealth of apposite quotation, supported by full documentation in nearly fifty pages of notes. The black-and-white extremes extend from the banning of all fiction (which in essence goes back to Plato) as in the same diabolical category with theaters, card playing, and dancing, to the unreserved defense of novels by eminent (and respectable!) persons. Charles Darwin is quoted in his engaging observation: "I often bless all novelists" (p. 81). Thomas W. Higginson draws this wise picture: "Even if we read for amusement only, it is the most innocent of all amusements; even a poor novel suggests to an active mind the desire for something worse" (p. 75). And another distinguished American, Charles Francis Adams, Jr., a trustee of the Quincy, Mass., Public Library, echoed the sentiment in almost the same words: "I do not know any more innocent . . . amuse-

ment which human nature has ever craved than by losing one's self in a novel. . . . I am sorry that I do not myself do it more" (p. 77).

On fiction for younger readers the quotations from two wise leaders of thought must be pondered: "It is not more natural for a bird to fly than it is for an active-minded child to wise for enlarged experiences" (Higginson's notable address before the Library Association in 1879, here summarized, p. 222); and "It may be doubted whether the ordinary 'Sunday-school story' is not as pernicious and demoralizing in one way as the fiery trash tale is in another" (a cogent reminder by Brander Matthews, p. 223).

In contrast to such enlightened perceptions, Carrier with perfect objectivity gives equal space to the Puritanical and often intemperate reactions such as the assertion in a review of Miss Braddon's *The Story of Barbara* that it is "as dangerous for innocent minds as the glare of a cobra" (p. 274) or such as the title of an article, "Novel Reading a Cause of Female Depravity" (p. 436)!

From even such brief glimpses, something of the value of the study should emerge. Aside from the historical exposition, the lavish notes and bibliography are a mine of reference, which are an exhaustive guide not only to the quarter century in question but to the entire perennial problem. It must be apparent, too, that this is an important source of information and suggestiveness to students of American literature and of fiction in general.

The author's conclusion is the question "whether the intellectual climate of the public library will reach a point beyond the demand for a sizeable supply of fiction" (p. 366). How could it? — *Paul Kaufman, University of Washington Library, Seattle*

The Editors of AN&Q wish our readers a pleasant summer. We will resume publication in September.

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"When a man ceases to know, he		poem for his definitive edition, ²	
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Wordsworth, <i>The Prelude</i> , VIII (n)	147	unnecessary. Consulting the <i>OED</i> ,	
Wright, Joseph, (his) "Corinthian		one finds that in the 16th and 17th	
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"Writing maketh an exact man" (n)	4	"sparkle". Among the examples	
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Yeats, <i>William Butler: a Catalogue</i>		"By chaunging of coulour, and	
(Durkan)	136	sprincklyng of beames" and "The	
<i>Zwingli and the Arts</i> (Garside)	93	wine sprinkling and leaping in the	
		glasse". ⁴	

NOTES

(Continued from p. 150)

MARGOLIOUTH'S EMENDATION OF A LINE IN TRAHERNE'S "FOR MAN TO ACT"

THOMAS TRAHERNE'S POEM "For Man to Act" was first published in his *Christian Ethicks*.¹ The last paragraph of the poem appeared as follows:

The Angels, who are faithful while
they view

. His Glory, know not what themselves
would do,

Were they in our Estate! A Dimmer
Light
Perhaps would make them erre as
well as We;
And in the Coldness of a darker
Night,
Forgetful and Lukewarm Themselves
might be.
Our very Rust shall cover us with Gold,
Our Dust shall sprinkle while their
Eyes behold
The Glory Springing from a feeble
State,
Where meer Belief doth, if not con-
quer Fate,
Sumount, and pass what it doth Ante-
date.

In establishing the text of the poem for his definitive edition,² H. M. Margoliouth emended the 25th line ("Our Dust shall sprinkle while their Eyes behold"), substituting the word "sparkle" for "sprinkle". In a note on the line, Margoliouth wrote: "I accept Dobell's suggested emendation of 'sprinkle,' surely a misprint".³

Margoliouth's emendation was unnecessary. Consulting the *OED*, one finds that in the 16th and 17th centuries "sprinkle" could mean "sparkle". Among the examples cited in the *OED* are the following: "By chaunging of coulour, and sprincklyng of beames" and "The wine sprinkling and leaping in the glasse".⁴

By emending the 25th line Margoliouth may have destroyed a rich ambiguity. In the last paragraph of the poem, Traherne seems to be saying, first of all, that Man is at a distinct disadvantage when compared with the Angels who know God at first hand and who are, as a result, not faced with the problem of faith. But when Man—in spite of his limited mental powers ("Dimmer Light")—manages to believe, his defective condition ("Rust", "Dust") has made it pos-

sible for him to perform an act greater than that of the Angels. When he believes in spite of his shortcomings, he is a glorious creature and, in a sense, his very defects have made it possible for him to "sparkle" or "sprinkle".

Simultaneously Traherne may also be saying that when the eternal soul of a man of faith is finally freed from his body at death, his body ("Dust") will "sprinkle" (*OED*: "fall in small particles here and there") while the Angels look on.

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1. London, 1675, sigs. Z4^v-Z5.
2. *Centuries, Poems, and Thanksgivings*, 2 (Oxford, 1958), 185.
3. 2, 398.
4. Conversely the *OED* lists a number of passages in which the word "sparkle" was used to mean "sprinkle". Some of the examples listed are surprisingly late: "He sparkled the water all over me" (1787) and "He rode so fast he sparkled the mud all over me" (1854).

AN UNCITED NATHANAEL WEST STORY

IN HIS interpretative biography of Nathanael West, James F. Light states that West changed his name with the publication of his first book, *The Dream Life of Balso Snell* (1931), and quotes William Carlos Williams to the effect that the source was Horace Greeley's famous quip. Actually, West first used his last name (rather than Weinstein) some two years before in a previously uncited first published story in the *Overland Month-*

ly.^{*} The nature of this "tall tale" implies the pioneering allusion that Light hints at, and at the same time is of interest in the light of West's later incorporation of the same scene in *A Cool Million* (1934).

This first story, told from the point of view of an unnamed young stage passenger, consists of an account by a stagedriver of how he once put a pack saddle on a bear in the dark, thinking it was a horse, and how when he retold the tale in a bar a man added to the story by stating he had later seen the same bear being loaded with fish by three other bears. This extension of the tall story by the stranger caused the other people in the bar to laugh at the stagedriver. The sketch ends with the stagedriver, "disgust, anger, and outraged pride mingled in his expression", telling his young passenger that he cannot stand "liars that just tell a downright bare-faced lie just to get somebody laughed at".

This stereotyped Western figure (here named 'Boulder Bill') is later used almost exactly in *A Cool Million* as the Pike County man, with the story of the bears only slightly altered. In the novel, the Pike County man relates how he once told a story of four bears attacking him and, when someone laughed at him, he "shot him through the heart".

In the transition the story takes on the note of violence that distinguishes West's later work and extends the characterization of the stagedriver until he is a vile parody of the humorous frontiersman in

^{*} N. West, "A Barefaced Lie", *Overland Monthly*, 87 (July 1929), 210, 219.

the first story and the type popularized by the fiction of Twain and Bret Harte.

When asked about his name, West is supposed to have answered William Carlos Williams by saying: "Horace Greeley said, 'Go West, young man.' So I did". A comparison of the two scenes shows the result of that metaphorical trek . . . including a quick look at the distance covered.

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AMERICAN NOTES & QUERIES

Volume VI Number 1

September 1967

NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

KANSAS CITY, MO.
PUBLIC LIBRARY

OCT 11 1967

Beginning with this issue of Volume VI, *AN&Q* will no longer contain a monthly Index. A complete Annual Cumulated Index will be included with the June issue, as in the past. The editors are considering a Five-Year Index to Vols. I-V, 1962-67, to be sold separately. Libraries may wish to wait until this is ready before binding Vols. I-V.

PUBLICATIONS RECEIVED

Summer 1967

Listing does not preclude subsequent review.

- (Abacus). *Soroban: the Japanese Abacus, Its Use and Practice*. Prepared by the Japan Chamber of Commerce & Industry. Illus. 96pp. Rutland, Vt.: Charles E. Tuttle, 1967. Paper, \$1.50
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(continued on p. 15)

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MAN & Q

AMERICAN NOTES & QUERIES

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NOTES

CHAUCE AS A PAWN IN THE BOOK OF THE DUCHESS

IN THE DREAM IN *The Book of the Duchess* the game of chess, which the narrator rejected earlier as a possible diversion for his "sickness" (51), reappears as a contest waged between Fortune and the Man in Black for a *fers*. As I have remarked elsewhere,¹ the particular kind of chess alluded to appears to be the Courier game, for although *fers* means Queen or promoted pawn in medieval chess generally, twelve promoted pawns, the *ferses twelve* (723), can only be made on a board twelve squares by eight; by analogy with ME *fer*, OF *fier/fer*: wild beast, the *ferses twelve* may also serve as an oblique reference to the Zodiacal signs, warning the mourner that even if he were free to oppose the decrees of Fate he would be "dampned" as a result of committing suicide for love. Such play upon words is a conspicuous feature of the real dream,² and psychologists have even noted its psychologic incidence in the literary dream.³ In the Dreamer's subsequent comment: "But ther is no man alyve her/ Wolde for a fers

make this wool" (740-1), *fers* is usually regarded as signifying both Blanche and the chess piece. It seems possible, however, that even further word play is intended and that *fers* has a triple meaning in this passage.

Chaucer was well aware of the associative nature of ideas and he appears to make oblique allusions to chess elsewhere in the poem. Indeed, he may have been depicting a chessboard familiar to his audience, for the large medieval chessboard, sometimes almost four feet across, hung on the wall when not in use.⁴ He was writing at a time when the link between literature and decorative art was very close, when the window and mural decorations described in *The Book of the Duchess* had their replicas in contemporary tapestries, goldsmiths' work and ivories.⁵ He introduces black and white, the usual colors of board and men.⁶ He describes Blanche (939-47) in terms which serve to convey the features of a well-made chess piece, "white, flawless, smooth to touch and easy to handle".⁷ In the hart-hunt itself he uses a motif intimately connected with the game; the broad, decorative borders of the boards often depicted men and animals engaged in seasonal pursuits, and one board of later date fully illustrates the hunt.⁸ Not only was hartshorn one of the materials used for chessmen⁹ but deer and dogs were among the animals carved.¹⁰ Chaucer's hunt begins and ends with a huntsman blowing his horn; in the Courier game, the title piece is a galloping horseman with a horn to his lips.¹¹ Recurring play on the idea of chess is sufficient to support the contention that Chaucer, with sound dream psychology, anticipates early

in the poem his role as a piece on the chessboard. By means of a personal reference, he works himself into the chess game to reveal that he too is a *fers*, captured by Fortune.

At the beginning of the poem Chaucer describes his insomnia and states:

... but trewly, as I gesse,
I holde it be a sicknesse
That I have suffred this eight year,
And yet my boote is never the ner;
For there is phisicien but oon
that may me hele;

(35-40)

If this 'sicknesse' is not a poetic fiction,¹² the biographical details of the eight years preceding the composition of the poem are of interest. But for more than seven years, from 1 March 1360, when he was ransomed in France, to 20 June 1367, when he received from Edward a pension of twenty marks for life, little is known. In Andrew de Budeston's account of the earl of Ulster's mission to Calais in October 1360 Chaucer was paid for carrying letters — probably of a private nature — to England.¹³ He may subsequently have followed the Ulsters to Ireland where the earl was appointed viceroy in September 1361; he may have transferred from the household of the earl of Ulster to that of John of Gaunt; or he may have already entered the King's service. In 1366 according to a document in the archives of Navarre at Pamplona, in the chancery register known as the Cartulary of Charles II, a Geoffrey Chaucer, an English squire, was given safe conduct by the King of Navarre to travel through his kingdom with three companions, horses and servants, from 22 Febru-

ary to 24 May.¹⁴ John of Gaunt was involved in the English victory at Nájera, 13 April 1367,¹⁵ and it is possible that Chaucer's journey was connected with the campaign to restore the throne of Castile to Don Pedro. A bill of privy seal, dated 17 July 1368, granting a passport from Dover,¹⁶ suggests that at least by then Chaucer was embarking on a series of diplomatic missions. In all probability he made a journey in 1369 in connection with John of Gaunt's expedition in northern France, which lasted from July to November.¹⁷ He attended, however, the funeral of Queen Philippa who died in August the same year.¹⁸

John of Gaunt's first wife, Blanche, died a month later, and the fact that Chaucer should write such a moving elegy, in which a peculiar tenderness rises above convention, seems to hint that he may have had a special relationship with the Lancaster household. Chaucer probably became acquainted with John of Gaunt as early as Christmas 1357 when the countess of Ulster spent the holiday at the royal residence at Hatfield, Yorkshire.¹⁹ His subsequent marriage to the sister of Katherine Swynford may have strengthened the association. His wife was probably among those who accompanied John of Gaunt to Aquitaine, nine months after Blanche's death,²⁰ and it is possible that Chaucer himself was with him, for on 20 June 1370, just before John of Gaunt set sail, there is an official reference to Chaucer "qui in obsequium regis ad partes transmarinas profecturus est habet litteras regis de proteccione cum clausula Volumus usque ad festum Sancti Michaelis proximum futu-

rum duraturas".²¹ If so, he may have read his new poem at the English court in Angoulême,²² having written it out of gratitude to John of Gaunt's kindness to his wife.²³ But he was now engaged on the King's business. His letters of protection lasted only until Michaelmas, at which time he presumably returned to England.

Caxton identifies pawns as commoners and demonstrates how far they can advance with the assistance of powerful friends:

and thus goynge forth fro poynt to poynt they may gete by vertue and strengthe/ that thyng that the other noble fynde by dignyte/ and yf the knyghtes and other nobles helpe hem that they come to the ferthest lygne to fore them where theyr aduersaryes were sette they acquyre the dignyte that the quene hath graunted to her by grace.²⁴

Little is known of the medieval rules governing promotion but it has been suggested that in the Courier game the rules governing pawn promotion were the same as those in another variety of chess played in Ströbeck, the village with which the Courier game is particularly associated. To become a *fers*, a pawn might make eight moves; it advanced to the fourth square on the first move, continued to the eighth square one at a time, and on reaching the eighth made three *freudensprünge* to the sixth, fourth, and second squares of the same file before receiving promotion.²⁵

Chaucer was a commoner with influential friends and in a period spanning approximately eight years he moved from relative obscurity to a position of importance in the King's service. In 1360 he was still apparently only a member of Duke Lionel's retinue. By June 1367, he

was a *valettus* or yeoman in the King's Household and by November of the following year he had attained the rank of esquire in the King's service.²⁶ In describing his struggle for promotion as "a sicknesse" which he has suffered "this eight yer", he pays graceful tribute to John of Gaunt from whose sphere he must now remove himself. Out of deference to the great earl he laments his position, and refers to him as the one physician who can heal him. Later the Knight returns the compliment in his lament for the loss of the *fers*. Whereupon the Dreamer modestly disclaims his own importance: "But ther is no man alyve her/ Wolde for a fers make this woo!" (740-41). The significance of *fers* becomes threefold: it refers to Blanche, to the actual chess piece in that its loss did not mean the end of the game, and to Chaucer himself, the commoner promoted from pawn to *fers*.

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1. "The Chess Problem in *The Book of the Duchess*", *Anglia* (1963), pp. 383-89.
2. J. A. Hadfield, *Dreams and Nightmares* (Harmondsworth, 1961), p. 144.
3. Freud, *Die Traumdeutung*, 2 (London, 1948), p. 412. The most obvious word play in *The Book of the Duchess* is, of course, on "heart" and "hart", *hert(e)* being reiterated twenty-five times, 488-1313.
4. H. J. R. Murray, *A History of Chess* (Oxford, 1913), p. 756; D. Liddell, *Chessmen* (New York, 1937), p. 15.
5. Joan Evans, "Chaucer and Decorative Art", *RES*, 6 (1930), 410-11.
6. Murray, *Chess*, p. 452.
7. B. Rowland, "'A Round Tour of Yvoyre,' (BD, 946)", *N&Q*, 208 (1963), 9.

EMILY DICKINSON AND "THE PRISONER OF CHILLON"

EMILY DICKINSON, it seems, had more than a passing interest in Lord Byron's poem "The Prisoner of Chillon". She mentions the poem in her letters on four separate occasions and, interestingly enough, does not refer to any other poem by Byron. It seems probable that Emily felt that she and Byron's prisoner had something in common. According to Editor Johnson all of her references to the poem were made in the 1860s and afterward, a time when Emily chose to see only those who were particularly dear to her and a time when the Dickinson home more and more became Emily's secluded world. The allusions are significantly revealing. About 1861 she wrote an unknown recipient: "I fear you laugh — when I do not see — [but]

'Chillon' is not funny".* If Emily identified, to an extent, her own life with that of Byron's prisoner, her remark is understandable; she might have found her secluded life in Amherst pleasant, but it was anything but "funny". Early in 1862 (supposedly) she wrote her friend Samuel Bowles: "If I amaze[d] your kindness — my Love is my only apology. To the people of 'Chillon' — this — is enoug[h] I have met no othe[rs]" (II, 393). The meaning here is not altogether clear, but there is obviously a strong suggestion of her life of retirement. When she was on a rare excursion, she wrote her sister, Lavinia, from Cambridge in 1864: "You remember the Prisoner of Chillon did not know Liberty when it came, and asked to go back to Jail" (II, 433). The tone of the letter clearly indicates that Emily

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8. A. M. Cust, *The Ivory Workers of the Middle Ages* (London, 1962), pp. 103, 150; Liddell, *Chessmen*, p. 44.
 9. T. Wright, *A History of Domestic Manners and Sentiments* (London, 1861), p. 107.
 10. Liddell, *Chessmen*, pp. 135, 149.
 11. Murray, *Chess*, p. 485.
 12. For discussion see W. O. Sypherd, "Chaucer's Eight Years' Sickness", *MLN*, 20 (1905), 240-43; R. S. Loomis, "Chaucer's Eight Years' Sickness", *MLN*, 59 (1944), 178-80; M. Galway, "Chaucer's Hopeless Love", *MLN*, 60 (1945), 431-39.
 13. *Chaucer Life-Records*, ed. M. M. Crow and C. C. Olson (Oxford, 1966), pp. 19-20.
 14. *Chaucer Life-Records*, p. 64.
 15. E. Rickert, *Chaucer's World* (New York, 1948), p. 325.
 16. *Chaucer Life-Records*, p. 29.
 17. W. Longman, *The Life and Times of Edward III*, 2 (London, 1869), 162; S. Armitage-Smith, *John of Gaunt* (London, 1904), p. 72, n.1; *Chaucer Life-Records*, pp. 31, 106-07.
 18. *Chaucer Life-Records*, p. 98.
 19. *Chaucer Life-Records*, p. 18.
 20. Russell Krauss, *Three Chaucer Studies* (New York, 1932), i, 25; ix, 151; see also Longman, *Edward III*, 2, 170; Armitage-Smith, *John of Gaunt*, p. 79.
 21. *Chaucer Life-Records*, p. 31.
 22. As suggested by Galway, *MLN*, 60 (1945), 432-33.
 23. Krauss, *Three Chaucer Studies*, ix, 160, n.41.
 24. *Game and Playe of the Chesse*, introd. William E. A. Axon (London, 1883), pp. 179-80.
 25. Murray, p. 392; R. C. Bell, *Board and Table Games* (London, 1960), p. 62.
 26. *Chaucer Life-Records*, p. 95.

was homesick, and her quoted statement implies that she thought of the family home in Amherst as jail but that she wished to return to it. Finally, she wrote T. W. Higginson in 1886: "I think she [Helen Hunt Jackson] would rather have stayed with us, but perhaps she will learn the Customs of Heaven, as the Prisoner of Chillon of Captivity" (III, 903). Emily knew, in her own way, the rules of captivity and was speaking from long firsthand experience. She no doubt read other poems by Byron, but, significantly, I think, she mentions in her letters only "The Prisoner of Chillon".

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* *The Letters of Emily Dickinson*, ed. Thomas H. Johnson (Cambridge, Harvard University Press, 1958), II, 374. The subsequent references to this work appear in the text.

QUERIES

Stephen Long's expedition — For a volume of Stephen H. Long's journals now in preparation, we would like to know about any papers there may exist of or about the following members of the expeditions of 1817 and 1823: Stephen H. Long, Thomas Say, William H. Keating, Samuel Seymour, and James Edward Colhoun [or Calhoun]. Of particular importance to the editors is a missing portion of the 1817 journal — Long's record of his trip from Belle Fontaine, Missouri, to Prairie du Chien, Wisconsin, on the Mississippi River and

up the Wisconsin River, made between 1 June and 8 July. — *June D. Holmquist & Lucile M. Kane, Minnesota Historical Society, St. Paul, Minn.*

Fish hatcheries — When were the first public (state or federally owned) hatcheries begun in the United States? Where were they? Can the same information be obtained concerning privately owned ones? — *Richard Wisell, Sharon, Conn.*

Eskimo/Indian health in Alaska — What and when were the first efforts to use public funds for alleviating illness and disease among the Eskimo/Indian population of Alaska? When was such assistance successfully enacted? — *Paul L. Brawley, Boston, Mass.*

Benefits of pornography — For publication of a study of the subject I am anxious to obtain references (both serious and facetious) through the ages from literary, historical, social, and medical sources emphasizing the *benefits* to be obtained from pornography or erotica of any kind. — *Gerrard J. Roberts, Chicago.*

Poem to a library — Citation to a poem (written about 1930?), by Margaret Mary Ireland, and addressed to a library. — *Patricia A. Quinlan, Pinehurst, Mass.*

Natural history handbooks — What might be considered the first series of handbooks pertaining to Natural History (similar to the Peterson Field Guide Series of today) published in the English language? — *A. N. Rothbart, Goshen, Conn.*

Russian Californians — Are there living descendants of families of Russian origin who lived in the early colonies established in California in the early 19th century? Are any of their original family names perpetuated? Are there any archival records of these communities extant in the United States? — Robert Conway, Boston, Mass.

Who was "the great Bywater?" — What did he do to attain prominence? — D. J. Barr, Almonte, Ont., Canada

REPLIES

Citations are to volume and page of Query and related answers.

Vellum from stillborn calves (V:56) — In the 1930s Professor C. R. Baskervill showed me with pride a manuscript on uterine vellum. It was then and presumably still is in the Rare Book Room of the University of Chicago Libraries. — Archer Taylor, Berkeley, Calif.

Tools as extensions of human hands (V:151) — It was Henry Ward Beecher who used the phrase "A tool is but the extension of a man's hand" (in *Proverbs from Plymouth Pulpit*, according to Burton Stevenson's *Home Book of Proverbs*, 2350:2). Carlyle says, "Man is a Tool-using animal . . . Feeblest of bipeds! . . . Nevertheless he can use Tools, can devise Tools: . . . Nowhere do you find him without Tools; without Tools he is nothing, with Tools he is all" (*Sartor Re-*

sartus, Bk I, ch. 5). — Mac E. Barrick, Dickinson College, Carlisle, Penn.

EDITORS' NOTES & READING

About the most joyful book news that we heard all summer was the announcement that Mervyn Peake's "Gormenghast" trilogy is to be published 9 October by Weybright & Talley (3 East 54 St., New York, N.Y.), the first time that the books have all been issued in this country. It is a personal opinion, of course, but the excitement and horror, the good humor, and especially the imaginative writing of *Titus Groan*, *Gormenghast*, and *Titus Alone* make these outstanding revivals of the gothic style that has become so popular again through the Tolkien books, to which they compare as superior works of fantasy. For those who do not already know them, let me urge you to meet Titus, Seventy-seventh Lord of Gormenghast, Sepulchgrave, his father, and the various members of his household — Fuchsia, his sister; the maddening Dr Prunesquallor; the villain Swelter; and the devoted nurse, Mrs Slagg. O you've got a treat in store if you don't know them already! It is too bad that the books have never been fully illustrated by their talented author. Perhaps his new publishers will also issue that great horror that can be used to frighten the nastiest of little children, *Captain Slaughterboard Drops Anchor* (London, 1945).

Invidious comments about reprint publishers seem to be easy to make. For our part though, we praise them for the great job they are doing. We have said this before in these columns, and at other times we have also made a special point of commenting on the fine contributions to the field that Dover Publications makes because they hold to sturdy, attractive, and inexpensively priced books. During the summer now passing we have seen some unusual works that have long needed to be made available again. Note particularly the seven volumes of Audubon's *The Birds of America*, the first complete reprinting since 1871, with the 500 plates in black and white interspersed with the text so that the families of birds can be bought in separate volumes. Additional Dover books and a few other useful reprints will be seen listed among the many new books in our PUBLICATIONS RECEIVED columns. Librarians and collectors of the history of science won't want to miss Da Capo Press's magnificent three volumes of Edward Topsell's 1658 *History of Four-Footed Beasts and Serpents and Insects*.

Nearly two years of frequent, regular visits to Toronto, where I met librarians and other bookmen and scholars, have given me a special affection for Canadians and their literary product. The best of their work frequently surpasses our own, and the worst of it is not as bad. A batch of recent publications from the University of Toronto Press is a good example. First is the excitement of the new availability of William C. White's *Chinese Jews*, originally published in three vol-

umes and now in one (Historical; Inscriptional; Genealogical), a record of what is surely one of the world's most famous and fantastic ethnic migrations. Two other books relate to travel and migration too. *Lieutenant Zagoskin's Travels in Russian America, 1842-1844*, the first ethnographic and geographic investigations in the Yukon and Kuskokwim Valleys of Alaska, edited by Henry N. Michael; and Professor Anthony H. Richmond's *Post-War Immigrants in Canada*, sponsored by the Social Science Research Council of Canada, a study that poses some startling new concepts of the theory of immigration and social absorption. Those readers who are attracted to English history will be interested in the Press's importation (published jointly with Routledge & Kegan Paul in London), *The Elizabethan Militia, 1558-1638*, which is the only satisfactory study we have ever seen explaining how Elizabeth's government managed to arm itself in the face of the Spanish threat. This is a great story told with a sense of excitement and wonder that will appeal to many different kinds of readers. We look forward to listing, noting, or reviewing other important Canadian books from Toronto and elsewhere.

The July issue of the *Yale University Library Gazette* carries an article by Dale R. Roylance on the stunning "Collection of Modern French Illustrated Books" presented recently to the Library's Graphic Arts Collection by John Hay Whitney. "Nearly all of the major artists of the School of Paris are represented in the collection by books with original woodcut, lithographic, or

intaglio prints, and in some instances by original preparatory drawings for the illustrations. Furthermore, the volumes in their bindings present a handsome survey of modern French hand-binding, including examples from the ateliers of such maître-relieurs as Paul Bonet and Henri Creuzevault". Four illustrations accompany the article; single copies of the July issue are available for \$1. Mr Roylance is Curator for the Graphic Arts in the University Library.

The first volume in the new Wesleyan Edition of the *Works* of Henry Fielding is listed in our PUBLICATIONS RECEIVED column for September, and a fine job Mr Battestin seems to have done to inaugurate the series. The republication of Fielding, sponsored under the surveillance of a distinguished Advisory Board of British and American scholars, is a joint contribution by the Clarendon Press, Oxford, and Wesleyan University Press in Middletown, Connecticut. Now we will have an edition that will help explain one of the least understood of the major Augustan writers, and the familiar editions of Murphy (1762) and Henley (1903) will be superseded by about sixteen volumes over the next few years. Complete textual apparatus and scholarly references will make the set necessary for everyone working in this period of English literature.

Many of our readers will be happy to learn that a new guide to books dealing with the history, criticism, and technic of the theatre has appeared. Although admittedly biased toward British theatre, David

Cheshire presents an authoritative "composite critical survey" of the literature of the field in his *Theatre: History, Criticism, and Reference* (Hamden, Conn.: Archon Books, \$4.25) — the fourth volume in the English "Readers Guide Series" edited by K. C. Harrison. Books on opera, ballet, and drama as literature are excluded but the survey has six divisions: general reference works, histories, dramatic criticism, biographies, theory, and current periodicals. Each part contains an essay listing significant works (including out-of-print books) and an analysis of their contents as well as subjective comments by the author. The essential works are clearly indicated, and an impartial discrimination is made between rival and comparative studies. The book is unique in that it presents an "inter-relationship between the various fields of thought and action which combine to make up *the theatre*" in addition to its bibliographical-reference functions.

Computers and the Humanities, a bi-monthly published by Queens College of the City University of New York (\$4, postpaid), has apparently invoked "the beneficent responses of its first readers", and completed its initial year of publication with the May 1967 issue. Since its inception last September *CHum* (the accepted abbreviation for bibliographical purposes) has doubled in size and definitely lived up to the promise of "the free and extended exchange of information and ideas" as outlined in its inaugural issue. Features include an annual bibliography, directory of scholars, literary works in machine-readable form, computer programs

designed to solve humanistic problems, and thought-provoking book reviews. Progress reports on computers as art and musicology catalogers, and utilization of the digital computer in producing a Thomas Mann bibliography-index, are examples of the scholar-computer-research revolution in the field of the humanities.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

A group of Cambridge University Press paperbacks forms the nucleus of what will be a practical reference collection in the history of religion if a substantial selection of Cambridge titles in this field is reprinted. C. A. Anderson Scott's *Christianity according to St. Paul* (1966; 284pp. \$1.95) shows that Paul's concept of Christianity may be traced almost exclusively to Judaism and that the influence of Hellenistic thought was negligible. E. G. Rupp's *Studies in the Making of the English Protestant Tradition (Mainly in the Reign of Henry VIII)* (1966; 220pp. \$1.75) deals with the intellectual and doctrinal backgrounds for the political upheavals of Henry VIII's Reformation. G. R. Cragg's *From Puritanism to the Age of Reason, a Study of Changes in Religious Thought within the Church of England, 1660 to 1700* (1966; 247pp. \$1.75) treats of the eclipse of Calvinism,

the Cambridge Platonists, the religious significance of Locke, Toland and the rise of Deism, the relationship between the church and civil authority, and the issue of religious toleration. Alexander Roper Vidler, ed., *Soundings: Essays Concerning Christian Understanding* (1966; 268pp. \$1.95), has contributions from Howard Root, J. S. Habgood, G. F. Woods, H. A. Williams, Ninian Smart, J. N. Sanders, Hugh Montefiore, G. W. H. Lampe, John Burnaby, and the editor.

A Cambridge paperback which will be a desk reference for nearly every political scientist is W. Ivor Jennings, *The British Constitution* (1966; 218pp. \$1.95). A minor bible for the bibliographer is Fredson Bowers, *Textual & Literary Criticism* (1966; 186pp. \$1.65), originally the 1958 Sandars Lectures in Bibliography at Cambridge.

On the other side of the North Sea "Rowohlt's Monographien" 126 is a book on one of the seminal personalities in the history of religion: Friedrich Wilhelm Kantzenbach, *Friedrich Daniel Ernst Schleiermacher in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, Rowohlt Taschenbuch Verlag, 1967; 181pp. DM2.80), is a documentary biography of one of the great thinkers of German romanticism.

K. A. Paffen, *Deutsch-Russisches Satzlexikon* (Leipzig, VEB Verlag Enzyklopädie, 1966; 3 vols. MDN 72.—), is a unique dictionary of some 10,000 catchwords with examples of their uses in about 43,000 sentences. The dictionary is ar-

ranged alphabetically according to the German catchword. Examples of all pertinent German idiomatic uses of the word are given in sentences in the left-hand column, and there is a Russian translation of each sentence in the right-hand column. The third volume contains a Russian-German glossary of all catchwords used in the sentences. The value of this unusual dictionary for conversation and composition is immediately obvious to any student of languages, and even the experienced creative writer or critic will find much help here.

BOOK REVIEWS

TAUBER, Maurice F. *Louis Round Wilson, Librarian and Administrator*. Foreword by Robert Maynard Hutchins. Illus., [xx], 291pp. New York: Columbia University Press, 1967. \$8.50

I was asked to review this book because I am one of the few who have never collaborated with Louis Round Wilson in one or another of his multifarious activities — whether in running or in surveying a library, a library school or a library system, in writing a book, an article or a major report, in editing an alumni bulletin, running a university press, directing an extension service or putting together the pieces of a statewide system of higher education. It is supposed, in consequence, that I can be objective. The reverse, however, is the case. Almost everyone I know has at some time or other shared a title-page as joint author with Dr Wilson, and I am compelled to feel, in consequence, that life has somehow passed me by. My approach to this book is far from detached.

When the governor of the state was dedicating the new library of the University of North Carolina in October 1929, he described it as “touched and

ennobled by the dreams and sacrifice and devotion of a very great man — Louis Round Wilson”. Note that this was nearly forty years ago. Note, too, that the incident is recorded at page 47 of Professor Tauber’s 291-page biography — at a point at which he is just warming to his subject. The point is that so long ago and so early in the biographical record this man who is still so much with us was not only a “very great man” (for Dr Tauber makes it abundantly clear that the tribute was deserved), but, what is more, recognized and publicly acclaimed as such. This is astonishing.

Some of the astonishment passes when one realizes that in October 1929 Dr Wilson was in his 52d year (he shares his birth year — 1876 — with the American Library Association), that he had then been university librarian at Chapel Hill for 28 years, and that this was not his first but actually his second library building. It is understandable that he should by 1929 have reached a peak in his career. But one’s astonishment is now transferred to the magnitude and duration of his subsequent achievement, an achievement of which the ten years 1932-1942 as Dean of the Graduate Library School of the University of Chicago, upon which his wider fame chiefly rests, was only one part.

The fact appears to be that for some 60 years Dr Wilson pursued not only sequential but simultaneous careers. His strength was that of many men, and his accomplishment multiplied correspondingly. If he had done no more than set a university library on the road to greatness from small beginnings, this might have been enough. But not for Dr Wilson. For ten years, concurrently with the library, he directed (with distinction) the university press which he had founded; for twelve he produced the alumni bulletin (after others had failed); for twenty he had principal responsibilities for the extension service; and on the eve of leaving Chapel Hill he established a library school. He was equally the begetter and the carrier-through of projects.

Thence to the University of Chicago for the ten years that Dr Tauber calls the golden age of library education, years at the Graduate Library School which set new standards for professional train-

ing for librarianship, that gave meaning to research in library work, that established a standard of excellence for library publications and that left continuing influences on American librarianship through the recipients of its training. Meanwhile Dean Wilson was (inter alia) monitoring the Rosenwald Southern county library service demonstration (1929-1934), serving as president of ALA (1936), chairing the important ALA Committee on Federal Aid whose recommendations (1936) provided foundation-stones for the Library Services Act 20 years later, and writing *The Geography of Reading* (1938; look, Mother, no joint-authors!) called by one reviewer the most important book until then in the field of American library literature.

With the ten years completed Dean Wilson, now 65, returned to Chapel Hill to pursue another 17 years of active service at the University until his retirement in 1959. He taught in the library school, directed the sesquicentennial celebration and edited its publications, participated in numerous ways in the administration of the University and continued the influential series of library surveys of which one, in 1929, resulted in the establishment of the Joint University Libraries in Nashville. He now also extended his services to a number of important libraries, library schools and library systems.

Dr Tauber bends backward in an effort not to overpraise his subject. He summarizes (p. 242): "To say that Wilson was responsible for all or any *specific* library developments is to pull him out of the context of his career. Nevertheless he is outstanding in many respects. He foresaw many of the developments this record has presented. He recognized in librarianship one of the most important ways for helping mankind understand the various problems facing it. He attracted students who believed in him, and his ideas sparked them and his colleagues to produce work that would be useful to the profession. Through his contacts with librarians at home and abroad and through his writings he promoted an understanding of the potentialities of library service. In all of these ways his genius has revealed itself, and he has contributed to the elevation of librarianship to a higher level

both nationally and internationally". Posterity can say no less, and may well say more.

Dr Tauber does not pretend to be able to reveal the sources of Dean Wilson's strength. These were obviously many. But certainly one of the most important was his incessant use of the written and especially of the printed word to forward his interests. From his introduction to type at the age of 17 as printer's devil for the Lenoir, N. C. *Topic*, his life has been an endless bibliography, an outpouring of articles, speeches, reports and books continuing down almost to the present day, the list of which fills 22 of Dr Tauber's pages. The last entry is for an introduction in the October 1966 *Library Trends*, a journal which continues the title of one of Dean Wilson's first two courses at the GLS.

One can sympathize with Dean Wilson's biographer: how does one record such a career? Dr Tauber early abandoned a strictly chronological account and devotes his chapters to various aspects of "The Dean's" accomplishment — Committee Assignments, Wilson the Author, Wilson the Educator, etc. This method has virtues, but also defects; we are constantly shuttled across the years assembling the related experiences but never see the whole man at any one time. It thus sacrifices human to professional interest. Nevertheless, this was probably the right way; Dr Tauber's job was to assemble the record, and this — in spite of the many demands upon him — he has done admirably. We can be grateful. If we shall ever have a portrait of Dean Wilson that presents the synthesis which escapes Dr Tauber's topical chapters, it will still be this book that will make it possible.

The value of Professor Tauber's book is enhanced by ex-President Hutchins' Introduction, several well-selected illustrations, a chronological list of Dr Wilson's writings and a good index. Meanwhile, for those who would go further, there is *Education and Libraries: Selected Papers* by Louis Round Wilson, edited by M. F. Tauber and J. Orne (Hamden, Conn.: Shoe String Press, 1966). — Verner W. Clapp, *President, Council on Library Resources, Inc., Washington, D. C.*

WAGENKNECHT, Edward. *Merely Players*. 270pp. Norman: University of Oklahoma Press, 1966. \$5.95

When Her Majesty Queen Victoria unsheathed the sword of knighthood in royal recognition of the actor and his profession, the bravos were loud and long. In all probability the theatre world had not bowed to such applause since the day Thespis introduced the actor to the boards and transported him around the countryside in a convertible stage cart. A regal gesture obliterated in one brief moment the social stigma of "rogues and vagabonds" that had plagued the *artiste* throughout the centuries. The year was 1895. The laureate was Henry Irving.

Dedicated and talented though he may have been, the actor's social and religious plights were truly precarious ones. Damned or praised, eschewed or celebrated, his communal rise to the hearth of society was exceedingly slow. Nations embracing Catholicism permitted no sacraments, and although patronized by nobility and respected by the common folk, his final resting place could only be an isolated plot of unconsecrated earth. And yet, audiences since time immemorial, from the first primitive ritual dance to last night's opening performance, have thrilled to the countless, glorious "entrances and exits" of the shunned Thespian.

In *Merely Players* author-critic and theatre-devotee Edward Wagenknecht skillfully reviews the buffeted lives of eight all-time greats of the English and American stage, and contributes perceptive glimpses into the manners, morals, and social amenities of the 18th and 19th centuries. Starting with David Garrick of Restoration fame, he follows the rugged theatrical course of Edmund Kean, William Charles Macready, Edwin Forrest, Edwin Booth, Sir Henry Irving, Joseph Jefferson, and Richard Mansfield revealing the highlights of their respective acting styles and careers. Garrick was the first to raise "the character of his profession to the rank of a liberal art". So declared the eminent Edmund Burke. Kean's talents, on the other hand, were "not of the patrician order" according to contemporary reviewers. The scrupulous and cultured

Macready was surpassed in dramatic excellence only by the brilliant Garrick and equalled in style only by the passionate Kean.

Forrest, first of the American tragic actors in this assemblage of "psychographs", was endowed with "a magnificent body and a magnificent voice", but his acting was "basically elocutionary". Booth, as a tragedian, had few equals. His was a classical greatness that earned dramatic accolades both here and abroad. To Irving acting had to seem natural yet not be natural. He had the innate ability to enthral an audience with but a single line or a single look. "Freshness and spontaneity" were the trademarks of Jefferson, the one non-Shakespearean player in the group. Mansfield, in voice and style, reflected the school of the romanticist. His misfortune was to appear on the scene at a time when Shaw and Ibsen were introducing the modern problem play.

Scholars will find no new material here, but an occasional dip into this distinguished author's analysis of eight of the theatre's greatest legends will prove rewarding. He has labeled it "a kind of masculine counterpart" to his glamorous *Seven Daughters of the Theater* with "important differences". Whereas *Seven Daughters* included sibs and siblings of film, dance, opera, and stage, *Merely Players* is strictly legitimate and centers mainly on the 19th century. Each of the literary portraits is shown in three delineations: the first is a brief biographical sketch with an artistic evaluation of the subject as performer; the second is devoted to a study and critique of the actor's stage style and technique; and the third is a commentary on the player's manners, morals, and relationship with society in general.

To the neophyte and the theatrically uninitiated, *Merely Players* should prove a delight. Professor Wagenknecht's psychologically oriented portraits are enticing enough to make the reader want to delve further into the lives of these diverse but kindred souls of the stage. The select, explicit, and up-to-date bibliography provides a key to such an adventure. Still another tool is his assortment of thought-provoking and fact-filled footnotes. And the reader is urged to make full use of both treasures for

"much valuable material on specialized subjects listed in the footnotes is *not* repeated in the bibliography section". To wit: To T. W. Clarke's comment on the suicidal tendencies of Kean, Wagenknecht adds "the fact that the real Romantic enjoys melancholy even while he sucks the last drop of poison from it may have helped to save him". A note on Edwin Booth discloses that Booth's wax cylinder recording of Othello's speech to the Senate has been re-recorded and part of it is now included in a tape, "Styles in Shakespearean Acting, 1890-1950", edited by Professor Frederick L. Packard, Jr., of Harvard.

Although still somewhat suspect by middle class moralists, the men and women of the theatre are no longer deemed "Rogues, Vagabonds, and Sturdy Beggars" as in the days of the English Statute Law on Vagabonds and Players. Nor are they ranked with "sword-swallowers, peddlers, and rat-catchers" as they were in Molière's time. With the ever increasing growth of repertory theatres everywhere, the actor has finally found his place in the sun and is now considered a cultural asset to the community. Mr. Wagenknecht's axiom "that no man can write about another man in quite the same spirit that he writes of a woman" is indisputable, but his own ability to select, review, document and discuss such varied subjects has earned him a reputation in belles-lettres. *Merely Players* is a highly readable book and a noteworthy addition to the author's impressive list of literary achievements. — Louis A. Rachow, *Librarian, Walter Hampden Memorial Library, The Players, N.Y.C.*

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(continued from p. 2)

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Designed by Lonnie C. Moore



AMERICAN NOTES & QUERIES

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

EXAMINED
RECEIVED

104-7 1967

BOOK REVIEWS

LANGLEY, Harold D. *Social Reform in the United States Navy, 1798-1862*. 309 pp. Urbana: University of Illinois Press, 1967. \$8.50

The life of the American sailor in the years before the Civil War has been compared to that of the slave and in some respects the slave made out better by comparison. The model on which our navy was developed was the Royal Navy in which, as Professor Langley says, "every warship was like a little kingdom that was ruled with a firm hand by a captain, assisted by junior officers who were analogous to nobles. At the bottom of this social structure were the seamen, who were characterized as serfs, peasants, or unruly rabble, but seldom as freemen. The captain was the absolute ruler of this domain . . ."

The impressments of American seamen to man the British Navy, and the conditions which they endured in the hands of North African pirates, focused national attention on the plight of the American sailor. These and other abuses at sea were a striking contrast to the humanitarian and democratic spirit that swept 19th century America ashore.

Abusive officers, drunken and lazy midshipmen, enlistment and discharge abuses, flogging, grog, neglect of divine services, disrespect for the dead, low wages, lack of proper medical care and the enormous profit made from the sale of articles during the voyage (one purser on an American frigate made over \$58,000 during one voyage) caused Jacob Hazen, an American seaman, to state about 1839 that the demoralizing influence of city life was like "a career of godliness in comparison with that which is endured on board a man-of-war".

(continued on p. 29)

The abuses associated with the enlistment and discharge of American seamen and those which they endured while in the naval service were deeply entrenched as a part of navy tradition and piecemeal efforts to correct them were ineffective. When these conditions began to have a serious affect on navy enlistments the government recognized that something had to be done.

The years from 1820 until the Civil War were marked by comprehensive efforts to secure reforms and to establish the Navy as an honorable career. Once the reform movement began working to improve the condition of slaves, factory workers, women, children, the poor, insane and the imprisoned, eradicating the exploitation of the sailor became an active goal of reformers chief of whom were Congressmen, Secretaries of the Navy, naval officers, and congressional committees.

Samuel Southard, Secretary of the Navy under John Quincy Adams, initiated the government's effort to secure long range improvements in the naval service. His first report to the President cited the problems of enlisting men, poor wages, overseas discharges and lack of proper hospitals. He offered five proposals which stressed the need for an apprentice system for native American seamen.

Unfortunately Southard's proposals failed to receive support; however, they set off a chain reaction which led to many other reform efforts. But the rapid turnover of Navy Secretaries during the twenty years before the Civil War offered little support to any sustained movement. Most of the reform proposals died in committee after distinguished naval officers argued that the reforms would be harmful to the service.

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

ZOLA'S ANZIN VISIT: A SUGGESTED REVISION OF DATES

PART OF ZOLA's documentary technique was to make a personal tour of investigation to a site selected as the scene for the action in the novel then in preparation. The strike manifestation at Anzin (21 February-17 April 1884) contemporary with the amassing and composition of the preliminary factual and creative documents for *Germinal* merely hastened and enriched the already projected trip to that area. His acquaintance with socialist deputy Alfred Giard the previous summer and his contact with Yves Guyot — socially-oriented novelist, politician, economist, and journalist — had influenced his choice of Anzin rather than Saint-Etienne (see *Le Matin* for 2 March 1885). Anzin not only furnished invaluable sociological and technological data (see Zola's "Mes Notes sur Anzin", Bibliothèque Nationale. Manuscrits. Fonds français. Nouvelles acquisitions. MS. 10.308, fols. 208-303), but it also offered a concrete and living example of *Germinal's* central action and theme.

If we choose 16 January 1884, as the initial date for the formal genesis of *Germinal*, then we establish incontrovertibly Zola's complete preoccupation with the mining novel at the outbreak of the Anzin strike on Thursday, 21 February 1884.¹ No one questions whether Zola made the trip to Anzin-Denain nor his obvious motives; our major concern here is with the departure date from Paris and the length of Zola's stay in the mining region of Northern France — on which two points there has been, and is still, considerable difference of opinion.

Earlier critics and biographers — Ernest Vizetelly, Robert Sherard, Matthew Josephson — claim that Zola spent "several months" in the mining region [Emile Zola, *Germinal*, trans. Havelock Ellis, with an introduction by Matthew Josephson (New York, 1937), p. vii]; his son-in-law, Emile Le Blond, in the "notes et commentaires" of the Bernouard edition of *Germinal* (1928) maintained that his sojourn lasted "plusieurs semaines" (p. 547). Modern critics — Guy Robert, Philippe Van Tieghem, Elliot Grant — estimate his stay at about one week. Guy Robert expresses it in this manner: "c'est le 29 février que Zola part pour Anzin et le 13 mars il se trouve à Paris depuis plus d'une semaine" [Emile Zola; *principes et caractères généraux de son oeuvre* (Paris, 1952), p. 56]. Zola seems somewhat confused himself concerning the length of his visit at Anzin; in an interview given to a reporter of *Le Matin* of 7 March 1885, he says, "j'ai passé trois semaines à Anzin" while in a letter to J. Van Santen Kolff some four years later he speaks of "une quinzaine"² which may simply indicate a certain cavalier attitude

on the part of Zola for his documentary material once it has served its purpose. It would seem to me that the truth lies somewhere between the three-week estimate made by Zola and the one-week figure offered up by Grant, Van Tieghem, and Robert, and that the earlier statement of several months was sheer hyperbole.

To determine the length of his sojourn we must first of all pinpoint the date of his departure from Paris for Valenciennes. Guy Robert and Philippe Van Tieghem [*Introduction à l'étude d'Emile Zola; "Germinal"* (Paris, 1954), p. 4] have stated without citing their sources for such precise information that Zola left for Anzin on 29 February 1884. In an article in the *Romanic Review* of October 1958, Elliot Grant, quoting from the 2 March Sunday edition of the *Cri du peuple*, a Paris newspaper, maintains that "Zola had left the previous Friday, February 29, for the scene of the strike" (p. 168). The newspaper in question says explicitly: "parti pour Anzin vendredi dernier [February 29 ou 23?], il [Zola] a trouvé dès son arrivée Anzin en pleine effervescence gréviste". Notwithstanding the article in the *Cri du peuple*, there is enough circumstantial evidence to place in question the accuracy of the statement and thus to demand a re-estimate of the time element with a resultant re-evaluation of Zola's documentary techniques as they bear upon *Germinal*. This type of discussion is significant to the individual concerned with the smallest detail in the development of a novel, particularly a novel of the esthetic stature of *Germinal*, and justifies itself by the light it may shed upon

the exact duration of Zola's stay at Anzin, the speed of his note-taking, and the workings of the creative and fact-taking faculties, all of this of much importance to the Zola specialist in general and the student of *Germinal* in particular. For a previous study, I carefully examined all of Zola's published correspondence and the unpublished correspondence and manuscript folios for *Germinal*, preserved in the Bibliothèque Nationale, seeking in vain to find an explicit statement by the author himself concerning the actual dates of his Anzin investigation. All the precise information that today's critic seems to have to go on is an interpretation of the article in the *Cri du peuple*; it would seem that arguments for an earlier departure might be enlightening.

(To be continued)

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1. See the entry in the *Journal* by Edmond de Goncourt for 16 January 1884 (Paris, 1906, pp. 288-89), indicating Zola's obvious hesitancy among *La Terre* (1887), *La Bête Humaine* (1889), and *Germinal* (1885); however, a note from Yves Guyot to Zola dated 22 January 1884 and published by I. D. Frandon [*Autour de "Germinal"; la mine et les mineurs* (Genève, 1955), p. 59] furnishes evidence of Zola's decision to concentrate on *Germinal* and to put off the two other projected novels until a later date. By 21 February 1884 then, Zola is hard at work elaborating his preparatory folios, establishing the structure of his novel in a part and chapter scheme, creating a central theme, characterizations, plots and subplots, and amassing the raw ma-

COOPER'S PAWNEES

It is a gross oversimplification to note the fact that James Fenimore Cooper's Pawnee Loups in *The Prairie* are modelled after the Edwin James account and to ascribe to them the transcribed characteristics of the "virtuous Delawares".¹ The result is a denigration of Cooper's knowledge of the then-known facts about the Loups, and a tendency to disbelieve his descriptions of them as second-hand and hyper-romantic. It should be pointed out that Cooper's view is not substantially different from the views of his contemporaries, even those who had themselves encountered the Loups.

Dr Edwin James, author of the study Cooper used most,² was no naive imaginer of the West. George E. Hyde has called James's "the best picture of the Pawnee towns as they were when the Pawnees were still a numerous and important tribe".³ The Long expedition, of which James was a member, wintered in eastern Nebraska (1819-1820), and James collected the history of the Indians of the area from the Indians themselves and from the area's traders.⁴

The members of the Lewis and Clark expedition had encountered the Pawnees earlier, and had found them interesting. Their journals reveal this comment on the Pawnee character: "They are friendly and

hospitable to all white persons; pay great respect and deference to their traders, with whom they are punctual in the payment of their debts".⁵ This portrait of the friendly Pawnees is essentially the same as Cooper's description of the Pawnees in their village as hosts to Bumpo's party.⁶

Another traveler who encountered the Pawnee Loups was the Reverend Jedidiah Morse, who toured the West in summer, 1820. Morse was so impressed by the Pawnees that he used a portrait of a Pawnee brave as a frontispiece in his account of the journey.⁷ His accounts, too, show startling parallels to Cooper's portrayal of the Pawnees. Cooper describes Hard Heart: "His head was, as usual, shaved to the crown, where a large and gallant scalp-lock seemed to challenge the grasp of his enemies".⁸ Morse describes Pawnee men: "The men cut their hair close, except a tuft on the top, which they suffer to remain, and which they plait as a valued ornament, the removal of which is disgraceful".⁹ Morse's description of a remarkable rescue made by a young Pawnee and the young hero's eloquence¹⁰ are no less incredible than Cooper's accounts of Hard Heart's escape and the eloquence of the Sioux, Mahtoree.¹¹

Cooper's use of the enmity between the Pawnees and the Sioux, and his description of the saddle of Hard Heart are also founded on probability. Lewis and Clark noted that the Pawnee Loups and the Sioux were at perpetual war,¹² and mentioned that the Pawnees had been reduced and driven from their tribal lands by Sioux warfare.¹³ As to Hard Heart's possession of a Spanish saddle, Cooper's Old Trap-

terial which would give life and substance to the novel.

2. Robert J. Niess, *Emile Zola's Letters to J. Van Santen Kolff*, Washington University Studies, New Series—Language and Literature, No. 10 (St Louis, 1940), pp. 5-6.

per is justified in surmising that it was taken in a southern raid,¹⁴ for Hyde has carefully examined and documented evidence of such raids on the southern plains Spaniards in his book *Indians of the High Plains*.¹⁵

Cooper may have been guilty of over-romanticizing the Pawnee Loups, but the fault was not his alone. James, Morse, and Lewis and Clark, all men who had actually encountered them, were equally disposed in favor of the Pawnees. Cooper is merely in step with his age in his fictional account of them in *The Prairie*.

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1. Henry Nash Smith, "Introduction to *The Prairie*" (N.Y., 1962), p. vii.
2. Ibid.
3. George E. Hyde, *Pawnee Indians* (Denver, 1951), p. 118.
4. Ibid., p. 83.
5. Ruben Gold Thwaite, ed. *Original Journals of the Lewis and Clark Expedition, 1804-1806*, 6 (N.Y., 1905), p. 86.
6. James Fenimore Cooper, *The Prairie*, Henry Nash Smith, ed. (N.Y., 1962), pp. 428-439.
7. Jedidiah Morse, *A Report to the Secretary of War on Indian Affairs, Comprising a Narrative of a Tour* (New Haven, 1822), facing title-page.
8. Cooper, p. 213.
9. Morse, p. 239.
10. Ibid., pp. 247-249.
11. Cooper, pp. 368-370; pp. 351-352.
12. *Journals of Lewis and Clark*, 6, p. 97.
13. Ibid., 3, 316.
14. Cooper, pp. 220-221.
15. George E. Hyde, *Indians of the High Plains* (Norman, 1959), pp. 205-207.

SOURCE FOR A TALE OF A TUB

THREE TRADITIONAL MEANINGS are generally advanced for the title of Jonathan Swift's *A Tale of a Tub*. These are that it was the proverbial expression for a cock and bull story; that it was slang for the pulpit of a dissenting preacher; or, as Swift indicated in the Preface of his work, that it came from the custom of seamen, on meeting a whale, of flinging him "an empty tub by way of amusement, to direct him from laying violent hands upon the ship".

A fourth possible and apparently overlooked source is the old nursery rhyme of "Rub a dub dub/ Three men in a tub". In one form it runs:

Rub a dub dub
Three men in a tub.
The butcher, the baker, the candle-
stick maker,
They all fell out of a rotten potato.

Percy B. Green in his *History of Nursery Rhymes* groups this with rhymes current during the reign of Henry VIII (1509-1547). Presumably Swift learned it in childhood, either in the form above or in this version:

Rub a dub dub
Three men in a tub.
And who do you think they be?
The butcher, the baker, the candle-
stick maker.
Turn 'em out knaves all three.

The second form of the rhyme designs a fate similar to that of Swift's characters. If Swift had this version in mind, "the butcher" would be analogous to the dissenters of his time who were butchering and dismembering Christianity.

The "candlestick maker" would represent the priests of the Roman Catholic Church, with the candles standing for the Mass (a vain and empty ceremony, in Swift's view). "The baker", however, is regarded differently in that he bakes what has been traditionally considered the staple of life. Symbolically he represents the Church of England, offering true doctrine, nourishment for the soul as is bread for the body.

Thus the characters in Swift's *Tale* fall into place as Jack, Martin, and Peter, the butcher, the baker, the candlestick maker. The last line of the second version gives us the knavish cleric in Swift's own church along with the rascally others. Is it, moreover, so unlike Swift to see him turning his humor upon himself — a knave among knaves?

Assuming that Swift knew and referred to both versions, then in the first version the characters remain the same except that the last line gives us a glance at Ireland's chief crop, while suggesting something about the Irish church.

None of the other sources advanced for the title of *A Tale of a Tub* have the inclusiveness of these; yet all must be conjecture, since no absolute proof is possible. The source Swift gives us could be an attempt to remove us from the real source as undesirably frivolous or, more probably, simply to present us with an enigma in that his explanation does not convince. Perhaps a subconscious recollection of something from his childhood, it may be intended merely as one more puzzle by a man who delighted in the mystifying.

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QUERIES

Ski resorts — Where and when were the first ski resorts opened in the United States? — *Ivor Ivorsen, New York City*

Bibliographical puzzle — I wonder whether any historical, biographical, or further bibliographical information can be offered about this unusual item which passed through my hands some time ago: Aristophanes. [A Metrical Version of The Acharnians, The Knights, and The Birds . . . and The Frogs. Trans. by J. H. Frere]. (Malta & London, 1839)? The book was apparently printed for private distribution for William Pickering, but not noted in the bibliographies of his Press; the title-page of the Pickering 1840 edition is bound in the back, but it omits mention of The Frogs. Evidence of the Errata on verso of last page of The Birds indicates that the first three plays were issued together as one volume, each with a half-title. "Malta: Printed at the Government Press, 1839" (a spurious imprint? why?), appears at the end of The Knights, and The Birds; The Frogs bears the printer's notice, "Printed by W. Nicol, 60 Pall-Mall" on the verso of the half-title and at the end, and it is set in exactly the same format as the preceding plays. The title-page is dated 1840, and is bound at the end of the volume, as noted. "It has been said" (by whom?) that there was no title-page for the book issued in Malta in 1839, but the title for the Pickering edition of 1840, bound in the back of this volume (and after The Frogs), and omitting mention of The Frogs, is on the same paper stock and was

probably printed in Malta, unless this is a fictitious imprint. I have found a reference in an old Thorpe (bookseller) Catalogue 396-410, undated, stating that there was no title page, and that *The Birds* first appeared in the London 1840 edition, but this copy definitely suggests a Maltese printing. Has the item been discussed elsewhere? — R. G. Appleton, Washington, D. C.

Who is called "*The Russian Columbus*"? — And for what reason? — G. Ivchenko, Duluth, Minn.

Lincoln quotation — Where did Lincoln talk about "the fuel of interest to the fire of genius"? What was he describing? — Robert H. Gibson, Stoystown, Pa.

"Omniscient radical heat" — Berkeley wrote (ed. Fraser, I, 31): "Anima mundi, substantial form, omniscient radical heat, plastic virtue, Hylarchic principle — all these vanish". Who first referred to "omniscient radical heat"? — D. J. Barr, Almonte, Ont., Canada

Socrates quoted? — Queries have reached us from January to June from Knoxville, Niagara Falls, Boston, Tempe, London, and Mexico City, since some mass medium seems to have again "quoted Socrates", who is supposed to have said [with minor variations]: "The children now love luxury; they show disrespect for elders and love chatter in place of exercise. Children are tyrants, not the servants of their households. They no longer rise when their elders enter the room. They contradict their parents, chatter before company, gob-

ble up dainties at the table, cross their legs, and tyrannize their teachers".

One of our inquirers, Miss Eleanor F. Seminara, Librarian of the Niagara Community College, Niagara Falls, N.Y., has already done some spadework and uncovered an amusing article in the "Side Lines" column of *Forbes* magazine, 15 April 1966, describing attempts made by the editor to find out whether Socrates said it or not. Apparently the Classics Departments of some universities were queried, as was the Mayor of Amsterdam (whom a *New York Times* reporter had quoted). Various sources, such as Plato's *Meno*, the *Republic*, and other of the Dialogues were suggested and searched; Professor Moses Hadas at Columbia said that neither Plato nor Socrates "had ever said such a thing"; and another source said to try the *Memorabilia of Xenophon* "which contains some material on Socrates". If anyone can give our inquirers a real citation, AN&Q will give the respondent a year's subscription free. But no more undocumented suggestions, please! — Editor.

REPLIES

"Ragtag and bobtail" (V: 56) — See a considerable number of references in Archer Taylor and Bartlett Jere Whiting, *A Dictionary of American Proverbs 1820-1880* (Cambridge, Mass., 1958), p. 302, but none is precisely the form called for. The earliest citations are 1820 (Lord Byron; see Farmer and Henley, V, 359 and, with the date 1821 and varying punctuation, Apperson

616). The rag, tag and bobtail. 1820 (*Blackwood's Mag.*; see *NED*) the rag-tag and bobtail. 1825 (Taylor and Whiting) rag-tag, an' bob-tail; rag, tag, and bob-tail. 1853 (Taylor and Whiting) Rags, Tag and Bobtail. — Archer Taylor, *Berkeley, Calif.*

Winifred Taetjens poem (V:107) — The poem, "The Most-Sacred Mountain" is about Tai Shan, by Eunice Tietjens. The first stanza reads: Space, and the twelve clean winds of heaven,/ And this sharp exultation, like a cry, after/ the slow six thousand steps of climbing!/ This is Tai Shan, the beautiful, the most holy./ The complete poem appears in Eunice Tietjens' *Profiles From China* (Chicago: Ralph Fletcher Seymour, [c1917]), pp. 39-40. — Judith Richelieu, *Library of Congress.*

EDITORS'

NOTES & READING

Three handsome books on architecture came our way recently, and it was interesting to be reminded again how eloquently the design of buildings matches the literary style of periods and places. Ruskin's praises of Gothic art forms become lively thoughts to reconsider when one realizes the intensity of the medieval tradition of pre-Petrine Russia and the diversity of its moods which continued into the time of the Bolshevik establishment. Such is the lesson learned from Arthur Voyce's *The Art and Architecture of Medieval Russia* (Norman: University of Oklahoma Press,

1967. 432pp. \$9.95), which deals with painting and decorative art monuments as well as of the sites of old churches and palaces now being excavated. The thesis that Spanish intellectualism and ostentation overwhelmed the tradition of the Italian Renaissance and brought forth a new Baroque style in 17th-century Italy is not a new one, and it was well stated in Martin Shaw Briggs' *Baroque Architecture*, first published in 1913 (N.Y. Da Capo Press, 1967. 238pp. \$15). We read this book some years ago for the first time, and found it refreshing to enjoy it still as a fact-filled mine of curious historical and biographical lore. Quite different in tone is Professor A. J. Youngson's study of *The Making of Classical Edinburgh, 1750-1840*, a handsome book distributed in this country by the Aldine Publishing Co., Chicago (338pp. \$10), which, with its numerous pictures, plans, and diagrams, is an entertaining and even exciting study of urban development in the mid-18th to mid-19th centuries. Indeed, it is a very curious tale of local municipal financing, and one worthy of the study of economists and political scientists as well as architects and planners.

A most useful and interesting bibliography of bibliographies is one published by NASA, in Washington, a *History of Aeronautics and Astronautics: a Preliminary Bibliography*, compiled by Katherine Murphy Dickson of the Science & Technology Division, Library of Congress, and sponsored by NASA Historical Staff, Office of Policy Analysis. This unbound multilithed volume of 117pp. covers the history

of space exploration from earliest times to 1966. Based on holdings of the NASA Historical Staff, the Library of Congress, and other libraries such as those of NASA Headquarters, the FAA, the Smithsonian Institution Museum of History & Technology, and the National Air & Space Museum, it includes all the more important bibliographical sources in all languages. The body of the work is annotated and there are author, title, and subject indices. The book is arranged under the following main topics: The Meaning of Space Exploration; Evolution of Space Technology; The Rise of Space Science; Impact and Applications of Space Exploration; History of Related Institutions (United States & Foreign). The compiler's Preface is a clear statement of the inclusiveness and exclusions in this preliminary volume. It is to be hoped that this preliminary edition (issued in a limited number) will be followed by a definitive publication.

The vast resources of this country's three national libraries are quickly coming to light by the publication of their total and special catalogues, and not least among the latter is *A Catalogue of Sixteenth Century Printed Books in the National Library of Medicine*, compiled by Richard J. Durling, for sale by the Superintendent of Documents, GPO, for only \$5.25 — one of the best bibliographical "buys" of the year. This eminently useful volume describes all 16th-century imprints held in the History of Medicine Division of the NLM, and provides reliably accurate descriptions of all books, with brief additional helpful notes when nec-

essary. Primarily a finding list of about 4,800 items (described in some 700 double-columned pages), there is also a guide to bibliographical references cited (unfortunately lacking the most familiar Garrison-Morton citations), indexes of about 1500 printers and publishers listed both geographically and by name, a concordance of STC items and serial numbers used in the *Catalogue*, and an interesting index of vernacular imprints. We will eagerly await the promised catalogue of the NLM's 17th-century items, and we hope that the book will have running heads for voluminous authors whose record runs to several pages as do Galen, Hippocrates, Paracelsus, etc.

The remainders of a Roman villa were discovered at Maderno, Lake Garda. The villa belonged to the Nonii Aarii, the descendants of Publius Nonius Asprenates, who was general under Augustus. The 60-room, centrally-heated villa includes a swimming pool, greenhouses and a large park of olive and cypress trees.

The Bosco della Fontana, once a hunting ground of the dukes of Mantua, is to be preserved and restored to its ancient splendor. The 230-hectare (568 acres) park, between Mantua and Marmirolo, is the remainder of a much larger preserve owned by the Gonzaga, who ruled Mantua through the Renaissance up to 1708. The park is administered by the Forest Service. Restoration will involve the re-establishment of the drainage system, the elimination of the underbrush and the repair of the

18th-century hunting lodge, which is now used as a chicken house and warehouse.

The church of St. Maria of the Valle at Cividale, also known as the Lombard Temple, reopened to the public in the fall. The temple, one of the major monuments of the Lombard area (6th and 7th century A.D.) has been thoroughly restored.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

George Piltz, *Bauwerke, Baustile* (Jena, Urania Verlag, 1966; 298pp.), is a guide to architectural styles in Germany over a period of ten centuries. It is extensively illustrated with photographs and diagrams, and it may serve as a ready reference book on European architectural styles in general. The glossary of architectural terms at the end makes the reading of the text much easier.

Jean-Pierre Babelon, *Musées de province* (Larousse, 1965; 163pp.), is a part of the Larousse series of "Collection musées et monuments", which includes volumes on the châteaux of the Loire, the Escorial and La Granja, the Louvre (2 vols.), other museums of Paris, the royal museums of Brussels, the National Gallery of London, and

the Uffizi and Pitti. In the present volume various provincial galleries and museums, ranging from Saint-Omer to Ajaccio, are covered selectively. M. Babelon's critical survey of the various provincial museums has resulted in a florilegium which is comparable in quality to what may be found in the great metropolitan museums.

The current group of "Insel-Bücherei" volumes includes many attractive titles which are "musts" for general research libraries and within reasonable prices for individual scholars. *Kinderzeichnungen aus aller Welt* (1967; 36 col. pl., 46pp.; DM4.50), edited by Anne Braun), is a delightful collection of children's drawings. *Irische Elfenmärchen* (1966; 148pp.; DM 4.50), translated by the Grimm brothers, introduced Celtic fantasy to a broad public, but the work has enduring value as a basic source of folk tales. In another tradition of fairy stories Oscar Wilde's *Der glückliche Prinz und andere Märchen* (1966; 64pp.; DM3.00) is attractive for the ten illustrations of Heinrich Vogeler. Arthur Rimbaud's *Illuminationen* (1967; 71pp.; DM3.00) is offered in a parallel French and German text. From the heart of the 18th century we have G. C. Lichtenberg's *Die Heirat nach der Mode* (1966; 113pp.; DM4.50), with five folding plates reproduced from Hogarth. In a nobler tradition is Emil Staiger's edition of *Schillers Klassische Lyrik* (1967; 144pp.; DM4.50), a felicitous selection with an extensive critical essay. The *Erinnerungen an Rainer Maria Rilke* (1966; 123pp.; DM4.50) by Princess Marie von Thurn und Taxis-Hohenlohe goes back to a

critical period of Rilke's career. Finally, there are the *Geschichten vom Herrn B.*; 99 Brecht-Anekdoten (1967; 108pp.; DM45.0), compiled and edited by André Müller and Gerd Semmer, a collection of Brecht stories which ought to be required reading for all of us who live in the mid-20th century.

The fourth fascicle of the *Handwörterbuch zur deutschen Rechtsgeschichte* (Berlin, Erich Schmidt Verlag, 1964-date), founded by the late Wolfgang Stammeler and now edited by Adalbert Erler and Ekkehard Kaufmann, covers Dorf-Ethnologie. Each article is signed by a recognized scholar and is equipped with an extensive bibliography. The work is significant for social history and folklore as well as legal history.

Eugène de Bock, *De Nederlanden* (Hasselt, Uitgeverij Heideland, 1966; 363pp., B. fr. 1, 975.—), with the sub-title, "review of history, art, architecture and literature from the earliest culture to 1830," is a stately volume which is fully indexed and illustrated with 250 plates (many in color), facsimiles, and other reproductions of the art and architecture of the Low Countries. The fate of Flanders and Holland is a curious one: two proud nations with great cultural traditions, of which only art and architecture are properly understood, since the language (the closest relative of English) is read by few. De Bock's book should be available in French, English, and German editions; but failing this desideratum, the book still has a place in any library with even modest pretensions to reference service in art history.

A supplementary volume from an unlikely source is Ágnes Czobor, *Dutch Landscapes* (Budapest, Corvina Press, 1967; 22pp., 48 col. pl.). Dutch painting of the seventeenth century is well represented in Hungary, and the present volume offers a characteristic selection. Klára Garas, *Selected Paintings from the Old Picture Gallery* (Corvina Press, 1967; 22pp., 64 col. pl.), provides a representative collection of European art from the thirteenth to the eighteenth centuries. Recent acquisitions are also noted, including a Greco, a Poussin, and a Cranach.

The *Encyclopédie Larousse de Poche* contains a number of paperback manuals on subjects of broad general interest. Each is equipped with a bibliography, in some cases quite extensive, e.g., Jean Caze-neuve, *L'Ethnologie* (1967; 383pp.). This comprehensive work is richly illustrated and draws material from primitive cultures throughout the world. In the same series Thomas de Galiana, *À la conquête de l'espace* (1967; 351pp.) provides a review of research and practical efforts to achieve mastery of space in our century. It is one of the more practical of the numerous current general books in this field. In the Larousse "Collection Monde et Voyages" there is an attractive volume on *Les États-Unis* (1967; 160pp.), written by a team of authors and extensively illustrated hundreds of photographs. Not only this work but also the others in the set (Spain, Italy, Germany, Switzerland, and Greece) have a place on a reference shelf even where French is not widely read. Planned for the immediate future are vol-

umes on Mexico, England, France, and the U.S.S.R. The latest volume in the *Encyclopédie Pratique Larousse* is on *Bien-être et loisirs* (1967; 616pp.), a guide to all types of recreations and modern comforts, with special emphasis on vacations and tourism. The compact guide to resorts and vacation areas throughout the world lends an international significance to this volume.

The third volume in the series of *Europäische Schlüsselwörter; wortvergleichende und wortgeschichtliche Studien*, edited by the Sprachwissenschaftliches Colloquium in Bonn, is *Kultur und Zivilisation* (Munich, Max Hueber Verlag, 1967; 460pp.; DM29.80). Various authors deal with the historical development of terms for culture and civilization in French, Italian, English, and German. There is a full bibliography and an index of names and words.

An invaluable service of the Cambridge University Press is the pre-publication in pamphlet form of various segments of the revised edition of the first two volumes of the *Cambridge Ancient History*. At hand are Glyn Daniel and J. D. Evans, *The Western Mediterranean* (1967; 72pp.; \$1.75), and J. Mellaart, *The Earliest Settlements in Western Asia from the Ninth to the End of the Fifth Millennium B.C.* (1967; 61pp.; \$1.25). Recent Cambridge paperbacks are George Crabbe's *Tales, 1812, and other Selected Poems* (1967; 445pp.; \$2.75), edited by Howard Mills; Odette de Mourgues' *Racine; or, the Triumph of Relevance* (1967; 171pp.; \$2.25); and John Knox,

The Humanity and Divinity of Christ (1967; 118pp.).

Georg Lukács' *Die Grablegung des alten Deutschland, Essays zur deutschen Literatur des 19. Jahrhunderts; Ausgewählte Schriften I* (Hamburg, Rowohlt, 1967; 172pp.; "Rowohlts Deutsche Enzyklopädie", vol. 276), contains essays on Gottfried Keller, Wilhelm Raabe, and Theodor Fontane. At eighty-two Lukács is still one of the great creative minds of Eastern Europe, and the publication of his selected writings by Rowohlt is an exciting prospect.

Eckart Miessner, *Taschenbuch der Zimmerpflanzen* (Leipzig, Urania-Verlag, 1966; 211pp.; MDN8.40), is an extraordinarily attractive manual of houseplants. Well illustrated with twenty-four color plates and fifty-six in black and white, this little book will have a broad appeal for botanical hobbyists. There is an index of German and scientific names and a classified list according to decorative features (blossoms, broad leaves, fruits, climbing plants, etc.).

BOOK REVIEWS

(continued from p. 18)

The mutiny on the U.S. brig *Somers* in 1842 in which three men, including the son of the Secretary of War, were executed without a trial shocked the public and pointed up currently flagrant abuse of authority and disregard for the law.

Outside of Congress, *The Sailor's Magazine*, the *Army and Navy Chronicle* and newspaper editorials, together with per-

sonal narratives in book form by those who had been to sea, helped to keep the issue of navy reform before the public. Among this protest literature none was quite as effective as the work of Richard Henry Dana and Herman Melville. *Two Years Before the Mast* (1840) and *White Jacket: or, The World in a Man-of-War* (1850) described in detail the life of the sailor including the inhumane experience of flogging. Melville related that John Randolph of Virginia had declared that "on board of the American man-of-war that carried him out as Ambassador to Russia he had witnessed more flogging than had taken place on his own plantation of five hundred African slaves in ten years".

Melville summarized the belief of many Americans when he wrote: "Certainly the necessities of navies warrant a code for their government more stringent than the law that governs the land; but that code should conform to the spirit of the political institutions of the country that ordains it. It should not convert into slaves some of the citizens of a nation of freemen".

The persuasive power of Melville's novel may have helped to serve as a popular catalyst which climaxed thirty years of reform efforts in Congress. *White-Jacket* was published in March 1850 and Congress abolished flogging in September the same year. It had taken thirty years to enact this reform from the time the first action was introduced in Congress. Thirty-three years was required to abolish the spirit ration.

Professor Langley has described the work of "nineteenth century reformers in improving the conditions of service of the sailor in the United States Navy" in four areas: (1) The activities of societies working with sailors; (2) the recruiting problems of the Navy; (3) the agitation against corporal punishment; and (4) the movement to abolish the sailor's spirit ration or grog. In each section he describes ably the protest literature, public response, and the efforts to obtain action in Congress.

One could wish that the index were as comprehensive as the bibliography and the list of manuscript and archival collections which he examined. Nevertheless, Professor Langley has written a vivid,

readable account of conditions faced by American seamen before the Civil War and the book is a substantial contribution to naval literature.—*Stuart C. Sherman, Librarian, Providence Public Library*

HARPER, J. Russell. *Painting in Canada: a History*. Profusely Illus., with 70 Color Photos and some 300 Pictures in Black and White. 443 double-columned pp. Toronto: University of Toronto Press, 1966. \$20.

As I have said at other times in AN&Q, my experiences of the past few years have made me extremely partial to Canada and Canadians, largely because of very kind treatment I have had in Toronto, Ottawa, Montreal, and Nova Scotia. Mine has been a limited view of modern Canada, except for reading and additional opportunity to talk with Canadians from the midwest and western provinces. Up until now that is. Now there has come a book which has opened Canada for me as nothing else could, for even travel could not recreate the centuries of the past, the glorious and exciting history of the nation—all the way across the continent—as this book has done.

Indeed, in his four major divisions of this beautifully illustrated volume, the widely experienced author (now Chief Curator of the McCord Museum, McGill University) has fully covered The French Colony, 1665-1759; The English Colonial Period, 1759-1867; The New Dominion, 1867-1910; Nationalism and Internationalism After 1910, down to Trends of the Post-War Period, 1945 to the Present.

When one considers, as the author has had to, that about 4000 painters were active in Canada before 1900 (and uncounted thousands in the present century) the task of selection for both textual comment and illustration has been a very difficult one. But Mr Harper has chosen illustrations for a magnificent survey of this pictorial heritage, and his witty, competent biographical-historical text breathes a lively interest into Canadian art. This is one art survey book that really is not pedantic nor pompous and

is, at the same time, a scholarly and cautiously integrated socio-historical production that makes Canada and the Canadian story an almost living experience for the reader.

From his earliest chapter on the most primitive Canadians of Quebec City in the 17th Century to the close of the French Colonial Period (1665-1759), the tale is one of a pioneer tradition somewhat comparable to the artistic development of the colonies here at home: primitive, derivative, copied, simple, and largely devoted to religious themes or portraiture, with now and then a very moving work such as Pierre Le Ber's posthumous painting of Marguerite Bourgeoys.

The English Colonial Period, 1759-1867, galvanized the Canadian artistic spirit into various readily compartmentalized "schools" and Harper treats them somewhat generically (and most sensibly) as being composed of the British Army Topographers in Eastern Canada, The Golden Age of Quebec, The Atlantic Seaboard, Krieghoff and Genre in Quebec, Pre-Confederation Years in Ontario, The Lure of the West, and The Last Frozen Barrier. The earlier chapters of this section indicate a maturation of artistic development that parallels the story in the United States, somewhat, with a glorious sense of artistic new-birth in the works of Krieghoff and his successors. But for this reader the spirit of Canadian adventure, enterprise, and a realization of destiny, begins with the work of the painters of the West and North who caught the character of the sensitive Indians, the pioneer settlers, and the rugged explorers in their most romantic characterizations. The power, drama, and vitality of this entire "school" is such as will enliven the least imaginative observer's response.

Then there came Art in the New Dominion, from 1867, with a seriousness and intensesness which prove the validity of Harper's observations on the depth of British tradition at the time, and the overriding reaction of "A New Search for Canada" among the restless naturalists and explorer-artists who again moved into the North, the West, and the Maritimes. An inevitable sentiment for "The Dignity of Labour" created a movement of pastoral pictorialization — a natural re-

action, one supposes, to the overwhelming force of the wilderness schools, and this reaction was accompanied or paralleled, it seems, by years of "French Academic Influences" during which (if the selection of illustrations is truly representative) much Canadian originality in artistic production was subordinated to the powerful influences of the École des Beaux-Arts and other popular artistic Parisian showrooms. Indeed, it is difficult to discern much that is Canadian in the art of the time.

Soon though a new reaction set in and Harper describes this in his chapter on "Painting as an Aesthetic Experience" in which he tells how "some Canadian artists were quite willing to follow certain European trends which led them completely away from academic positions and from the lethargy into which they saw the nation's art descending", a movement which provided passage in a transitional period and brought a new modernity and sense of expression into Canadian art after 1910. "Nationalism and the 'Group' [of Seven]" enlivened artistic change over the next decades and brought its influence to bear down to the present time. In the course of these years there is great similarity it seems to me, in the growth of range, scope, color treatment, configuration, and style, to compare with artistic trends in the United States and, to some extent abroad. Nevertheless, as this book makes clear, there has always been and there is now a singularly specific quality to indigenous Canadian art.

I have not mentioned the names of more than a few artists in this notice of *Painting in Canada* because most would be unfamiliar to our readers and will only come alive through the text and the examples of their work which are very beautifully reproduced in the book. The volume is enriched by a chapter-by-chapter brief bibliography, a section of Biographies of artists, a list of credits, and a full Name Index. To read the text and enjoy the pictures is a sensual and intellectual experience that will not only delight the artistically minded but will give a broad background to the cultural historian of any land, and a sense of pride of relationship to those of us who live on the North American continent. —
Lee Ash, Editor.

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Editor & Publisher



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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

BLAKE'S DEBT TO GILLRAY

WILLIAM BLAKE'S INDEBTEDNESS to James Gillray in *Europe, a Prophecy* and elsewhere has already been noted by David Erdman.¹ However, a further examination of Gillray's political cartoons and of the main design on the first page of the Preludium of the aforementioned work by Blake reveals that this indebtedness may have been more extensive than Erdman realized.²

On the first page of the Preludium Blake depicted the figures of two men: one strides resolutely forward, pilgrim-like, with a pack on his back and a staff in his hand; the other, nude, leering, is crouching behind some rocks with a dagger in his hand and seems about to pounce on the former.³

Erdman identified the face of the nude figure as that of Edmund Burke, calling attention to Gillray's cartoon, *The Dagger Scene; or, The Plot Discover'd* (30 December 1792), which poked fun at the histrionics of Burke's speech on the Alien Bill. During the course of this speech, Burke, to show how British

and French Jacobins were plotting together against the Crown, suddenly produced a dagger and threw it violently to the floor. Erdman goes on to point out that Blake put the dagger back into Burke's hand to signify his belief that Burke's "malice is the real 'plot,' his speech a waylaying of Everyman on his peaceful pilgrimage, or, more specifically, the Patriot on his progress to Paradise".⁴

After examining other cartoons by Gillray and making a survey of the various colored copies of *Europe, a Prophecy*, I find that there is a direct link between the pilgrim-like figure and Charles Fox, that somewhat dubious exponent of republicanism.⁵ More important, Blake seems to have made an attempt to remind the reader in his depiction of Burke of many of Gillray's malicious caricatures of Fox.

First, as to the pilgrim-like figure, while it is true that he bears absolutely no resemblance to Fox in feature, in at least two of the colored copies of *Europe, a Prophecy*,⁶ he does have something in common with Gillray's caricatures of Fox: the colors that he wears, which are buff and blue.⁷ These colors were, of course, originally worn by Washington's Continentals during the American Revolution, and Fox and his followers had adopted them to show their sympathy with the cause of the colonists. Apparently they continued to don them long after the fighting was over and the treaty signed; and this, no doubt, Blake knew from hearsay — or perhaps even from first-hand observation. However, a familiarity with Gillray's cartoons would have made him aware of the symbolic value of these colors. For Gillray almost in-

variably attired Fox in buff and blue from the early 1780s to the end of Fox's career in 1806.⁸

Turning now to Blake's figure of Burke, let us remember that he is armed with a dagger and shown completely naked. Attention has already been called to Gillray's satirization of Burke's "dagger speech", which, according to Erdman, was Blake's source.⁹ However, it is interesting to note some of the instances in which Gillray portrayed Fox with a dagger—that is, in cartoons prior to 1794, the date on the title-page of *Europe, a Prophecy*. For instance, in one of his most memorable works, *A Democrat; or, Reason and Philosophy* (1 March 1793), Fox is depicted as a hideous cutthroat flaunting bloody hands before the world and crying, "Ca iral." Prominently displayed in his belt is a bloody dagger. One finds him similarly armed in *Dumourier Dining in State at St. James's on the 15th of May* (30 March 1793); in this cartoon, Fox and his crony Sheridan, dressed as cooks, serve up Pitt's head and a broken crown on platters. Then, in *Sans-Culottes, Feeding Europe with the Bread of Liberty* (12 January 1793), he is shown forcing into John Bull's mouth a small loaf stuck on the point of a dagger. In still another, *Spouting* (14 May 1792), he is discovered, dagger in hand, in the midst of a spat with his mistress Mrs Armistead. Finally, in *The Political Banditti Assailing the Saviour of India* (11 May 1786),¹⁰ we have a situation that is of particular relevance to the matter in hand. For Burke as well as Fox has a place in it, and both are armed and on the point of bearing

down on another party, Warren Hastings. Significantly, while Burke meets Hastings head-on with a blunderbuss, Fox appears to be sneaking up from behind—and, not surprisingly, he is wielding a dagger.

As far as the nakedness of Blake's Burke is concerned, although nudes are far from uncommon in Blake's work, in this case the lack of clothing seems purposeful because the pilgrim-like figure is fully dressed. As it turns out, Gillray portrayed Fox unclothed (though never fully so) on a number of occasions, and his intention each time clearly was to make Fox look as ridiculous and grotesque as possible. For instance, in the cartoons noted above, *A Democrat; or Reason and Philosophy* and *Sans-Culottes Feeding Europe with the Bread of Liberty*, Fox appears without breeches,¹¹ and his legs are covered with bristle-like hairs. In others, like *Blue and Buff Charity; or, the Patriarch of the Greek Clergy Applying for Relief* (12 June 1793), his breeches are so tattered as to be almost inexistent. Still other cartoons, produced by Gillray earlier in his career, show Fox with a hole in the seat of his pants, sometimes with a fox's tail protruding; and in several cases Gillray went way beyond the bounds of decency.

A final similarity between Blake's Burke and Gillray's Fox seems to make the matter conclusive. In at least four of the colored copies of *Europe, a Prophecy*,¹² there is a hitherto unnoted alteration in Burke's appearance: Blake added stubble or, as we commonly call it, "five o'clock shadow" to his face. And this, as it happens, is the one

physical feature that Gillray never omitted when portraying Fox.¹³ Indeed, he confined this feature exclusively to Fox, so that one recognizes him by it immediately in any cartoon.

It is only necessary to add that if I am correct about the connection between Blake's Burke and Gillray's Fox,¹⁴ then Blake in this design was not only voicing his opposition to the forces of oppression in the person of Edmund Burke, as Erdman has demonstrated. He was also making a direct rejoinder to Gillray.

Nancy Bogen

Bronx, N.Y.

1. David V. Erdman, *Blake: Prophet Against Empire: a Poet's Interpretation of the History of His Own Times* (Princeton, 1954), p. 186 passim. An earlier version appears in David V. Erdman, "William Blake's Debt to James Gillray," *Art Quarterly*, 12 (1949), 165-170.

2. Unless otherwise indicated, all references are to Gillray's original cartoons, a collection of which is to be found in the library of Columbia University. For further information regarding individual cartoons, see British Museum, Department of Prints and Drawings, *Catalogue of Prints and Drawings in the British Museum, Division I: Political and Personal Satires* (London, 1870-1954), Vols. 5-8; and Thomas Wright (ed.), *The Works of James Gillray* (London, 1873).

3. A watercolor by Blake entitled *Malevolence* is strikingly similar to this in conception. See Geoffrey Keynes (ed.), *The Letters of William Blake* (London, 1956), opposite p. 32, where it is reproduced, and p. 33, where Blake describes it in a letter to Dr. Trusler.

4. Erdman, *Blake: Prophet Against Empire*, p. 202.

5. Erdman (*Ibid.*) has tentatively identified him as Fox by claiming that

the same personage is to be seen in a sequel to the action on the bottom of the page and that he there resembles a caricature of Fox as Christian in Gillray's cartoon, *The Slough of Despond* (2 January 1793).

6. These are copy F (in the Albert A. Berg Collection of the New York Public Library) and copy E (in the Lessing J. Rosenwald Collection of the Library of Congress). The blue in the latter, being somewhat greener, does not appear to be quite the same shade as that used by Gillray. I am grateful to Mr. Alan Shestack, Assistant Curator of the Alverthorpe Gallery, for supplying me with information relating to copy E. (Unfortunately, copy G, the property of Mrs. Landon K. Thorne, was not available for inspection when this article was being written.)

7. That is, his suit is blue, and his pack, buff.

8. Fox's usual costume consisted of a blue tail coat with buff waistcoat and breeches. In the 1790s a bonnet rouge with a tricolor cockade was added. Only toward the end of Fox's career did Gillray make any significant change. See, for instance, *The Magnanimous Minister Chastising Prussian Perfidy* (2 May 1806), which satirizes Fox's open defiance of Prussia and surreptitious encouragement of Napoleon; Fox is dressed in a red coat, but Gillray's intention was clearly ironical. Close associates of Fox's, like Sheridan, are sometimes shown in similar buff and blue get-ups. And then, Gillray occasionally used these colors with extreme slyness; as, for example, in *Affability* (10 February 1795), which shows George III ("Farmer George") in a blue jacket with buff breeches stopping off in the country to have a little chat with that uncouth yokel, John Bull.

9. Erdman, however, had to admit that the "episode was universally reported and widely satirized" (*loc. cit.*). For similar treatments of the same event, see the reproduction of I. Cruikshank's *Reflections on the French Revolution* (1 January 1793) in M. Dorothy George, *English Political*

MALVOLIO'S NOSE

"I DID IMPETICOS thy gratillity: for *Maluolios* nose is no Whip-stocke. My Lady has a white hand, and the Mermidons are no bottle-ale houses". (*Twelfth Night*, II. iii. 27-29.) Feste's triplex reason for thrift seems to the modern reader to be gibberish; but Feste is the shrewdest of men, and this "simple Sillogisme", to employ his own description of his peculiar logic elsewhere (I. v. 54), can perhaps be made to yield meaning and insight.

The middle term gives little difficulty. Shakespeare had written of the "white hand" of Juliet, Jessica, Rosalind, and others, connoting unstained nubile maidenhood ripe for marriage. Olivia is justly added to the list; but here the phrase is in an odd context.

It has been conjectured that in the first term Feste alludes to a current saying, "His nose will abide no jests";¹ but this does not help, because it does not account for the whipstock. (A whip-handle is a

trim, perfectly straight member, preferably of some such material as whalebone: a crooked stock would be useless, turning intolerably in the hand.)

More pertinent is the notion, current in Shakespeare's day, that a hooked nose augurs greatness. The adage had made its way into Elizabethan school comedy from Plutarch by way of certain editions of Erasmus' popular *Adagia* annotated by Gilbertus Cognatus.² The saying is "Bene nasati, mentulati", and Cognatus cites Plutarch's repeated statement that Cyrus the Great "aduncum habuit nasum", a feature considered an attribute of greatness as well as of virile beauty.³ This idea about the hooked nose was emphasized in Edward Forset's Cambridge comedy *Pedantius*, satirizing Gabriel Harvey (performed in 1581 and probably revived thereafter). The Pedant's flatterers say of him that he bears the primary mark of one born for great place and deeds: "Cognoscere potes eum ad magna & excelsa

Caricature: A Study of Opinion and Propaganda to 1792 (London, 1959), plate 96; and the description of Anon., *The Dagger Drawing Orator* (30 December 1792) in the British Museum, op. cit.

10. This cartoon was re-issued in 1788. There is a reproduction in M. Dorothy George, op. cit., plate 78.
11. In other words, he is literally a sans-culotte.
12. These include copies B (Lord Cunliffe) and D (British Museum), as well as copies E and F cited above in Note 6. My thanks to Lord Cunliffe and Reginald Williams of the British Museum for supplying this information.
13. It is interesting to note that in Gill-

ray's *Making Decent; i.e., The Broad Bottomites Getting into the Grand Costume* (20 February 1806) which satirizes Fox's agreement to join in a coalition government, Fox's associates are seen in various states of dress and undress, but he alone is shown shaving.

14. It is true that the points I have made concerning Gillray's cartoons could well apply to the work of other cartoonists of his day. For instance, Gillray was not the only one to portray Fox with "five o'clock shadow," as can be seen in the reproductions contained in M. Dorothy George, op. cit. However, surely Gillray led the way in terms of consistent and ruthless opposition to Fox.

natum, primo, quia nasum habet Persicum".⁴ Like Malvolio, the Pedant nurses delusions of grandeur and is easily gulled, by flattery of his parts, into making a fool of himself in love and in schemes for personal advancement.

Malvolio's nose, then, is no straight whipstock but is portentously "Roman", and Feste is foreshadowing one of the choice morsels in Maria's "dish a poyson", i.e., "Some are born great . . .". (II. v. 157-60). In *Cymbeline* (III. i. 37-38) Cloten says that other Caesars besides Julius "may haue crook'd Noses, but to owe such strait Armes, none". In *Love's Labour's Lost* (V. ii. 568) Sir Nathaniel is deemed unsuited to play the part of Alexander the Great because his nose "stands too right" (i.e., is too straight).⁵

The third term of Feste's "sil-logisme" completes the thought. Myrmidons, who sprang up suddenly from a swarm of ants (*Metamorphoses*, Book VII), provide an admirable emblem for the ubiquitous upstarts so widely satirized in Shakespeare's age. Feste's metaphor has affiliations with a passage in Thomas Nashe's *Pierce Penilesse* (1592), in which the new gentry of the time, particularly the rich brewers, are likened to creatures that are bred *sine coitu*, as gnats from corrupt Thames water, or "by slime, as frogs, which may be aluded to Mother Bunches slimie ale, that hath made her and some of her fil-pot facultie so wealthie".⁶ Malvolio, Feste suggests, is an upstart of higher aspirations than the alehouse magnates'. The steward, as if to bear him out, presently enters, with his air of proprietorship, and reproaches the roysterers

for making "an alehouse of my Ladies house".

Feste, then, has pocketed up Sir Andrew's gratuity (for a rainy day), because (1) Malvolio's nose is *prima facie* evidence of his potentialities; (2) Olivia is very marriageable; therefore (3) the steward designs to leap up to the status of Count Malvolio and abolish cakes and ale. A little later (II. v) when Malvolio fully unfolds his presumptuousness *before* he takes up Maria's letter, Feste is not present; but he has in a sense forecast it all in symbolic epitome. When Sir Andrew calls Feste's speech "the best fooling, when all is done", he perhaps speaks more wisely than he knows; but the implications would not be lost on the select audience for which *Twelfth Night* was written.

James O. Wood

San Jose, Calif.

1. See J. M. Purcell, "Twelfth Night, II, iii, 27-28", *N&Q*, 203 (1958), 375-76, and M. P. Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor, 1950), N 223. Purcell's note incorrectly cites H 223.
2. See Erasmus, *Adagiorum Chiliades* (Frankfort am Main, 1599), columns 1064-65, and F. van der Haeghen, ed., *Bibliotheca Erasmi*, 1 (Ghent, 1897), 163-69 and 200-205. Cognatus, or Gilbert Cousin, was a secretary and friend of Erasmus. See Margaret Mann Phillips, *The Adages of Erasmus* (Cambridge University, 1964), pp. 158-59.
3. Plutarch, *Opuscula Varia* (Geneva, 1572), 1 (*Commentarius*), p. 95 and (*Apophthegmata*), p. 295; 3 (*De Civili Institutione*), p. 98.
4. *Pedantius*, ed. G. C. Moore Smith (Louvain, 1905), lines 1721-25. In a note on this passage, Moore Smith cites Cousin's commentary on the *Adagia*.

ZOLA'S ANZIN VISIT

(continued from page 20)

Ernest Vizetelly, an early biographer (1904), cites a letter written by Zola from Valenciennes: "At Valenciennes since Saturday among the strikers, who are remarkably calm," he [Zola] wrote February, 1884" [*Emile Zola, Novelist and Reformer: an Account of His Life and Work* (London and New York, 1904), p. 220]. We must remember that the strike began on Thursday, 21 February. If this is an exact citation from a letter by Zola (and we assume, since it is in quotation marks, that it is although the letter seems unfortunately to be no longer extant) then this seems to pinpoint 23 February as the Saturday to which the note refers, since the final Saturday in February is the 23rd (the next Saturday being 1 March). This seems to indicate that Zola left Paris on either the 22nd or the morning of the 23rd, either the first or the second day following the outbreak of the strike at Anzin. The trip to

Valenciennes from Paris is not a long one.

Zola was accompanied, not only by Mme Zola, but also by pro-labor Deputy Giard who was naturally anxious to return to his constituency of Valenciennes to listen to the grievances of his constituents in order that he might represent their cause intelligently in the Chamber of Deputies subsequent to his return to Paris. It follows logically that Giard would be anxious to visit the scene of the strike at its outset and that Zola, under the guise of Giard's personal secretary, would be obliged to accompany Giard at whatever date seemed dictated by the circumstance. The urgency of the situation would seem to support the argument for an immediate departure to the scene of the Anzin action rather than a delay of eight or nine days.

The following authorization issued to Zola by the Anzin Mining Company is preserved in the work sheets for *Germinal* (MS. 10.308, fol. 434).

Anzin(Nord) le 25 février 1884
Compagnies des Mines d'Anzin

Monsieur Émile Zola est autorisé à visiter au fond et à la surface les établissements de la Compagnie.

H. de Forçade

5. Steevens thought (see the new Cambridge edition of the play, 1962, Notes, p. 183) that this was an allusion to Alexander's "maner of holding his necke, somewhat hanging downe towards the left side" (North's Plutarch); but such a mannerism could readily be aped by any actor (as it was by Alexander's admirers). Boyet means that Sir Nathaniel's nose is straight, unlike Alexander's.
6. *The Works of Thomas Nashe*, ed. R. B. McKerrow (Oxford, 1904-1908), I, 173-74. For other possible hints of Nashe in Feste's speeches see "Feare No Colours", *N&Q*, 211 (Feb. 1966), 54-55 and "Dexterious", *ibid.* (July 1966), 253-54.

If Zola arrived with Giard on Saturday, 23 February, as logic would seem to have it, then it would follow that an authorization from the Anzin Mining Company would be forthcoming at the opening of its offices on Monday, 25 February. The possibility does exist that such an authorization might have been mailed to Zola at his Paris address several days in advance of his visit

to Anzin, but if that were the case, would a Paris address not have been affixed somewhere to the original communication? The form used seems rather to be the type issued directly to the person in question at the company offices. It is my general impression that the exact moment of the journey to Anzin was contingent upon the strike outbreak and, therefore, made on very short notice. A trip to Anzin had doubtless been projected but the date was probably moved up to coincide with the historical events of importance for the narrative and thematic thread of the mining novel whose central action was a strike of miners in northern France.

(to be continued)

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QUERIES

"*I am imagination . . .*" — A poem beginning thus appeared in the *Kansas City Star*, I believe, about twenty years ago, but the poetry editor informs me that no index is kept of such contributions. I would like some more information about it and the poet. The verse runs: "I am imagination, that marvelous multi-colored/ drugget that covers the rough splintered floor of reality./ A haunted chateau, the red pantheon of Lucifer./ A vestibule between time and eternity./ A fire rung ladder to a fourth dimension." — John McDermott, *Kansas City, Kansas*.

Chinese tombstone inscription — Can any readers supply the correct and complete inscription that appears on the tombstone of George A. Hogg, a young English journalist who died and was buried in Shantan, Kansu Province, China, in the period 1946-48. It reads, in part: "Life is color, warmth, and light/ And a striving evermore for these/ . . .". [Additional information about Hogg will be of interest]. — Ben Hansen, *Towson, Md.*

Lamb letters — Wanted: Photocopies of letters of Charles and Mary Lamb for a new edition of their letters. Address the undersigned at the English Department, University of Pittsburgh, Zip 15213. — Edwin W. Marrs, jr., *Pittsburgh, Pa.*

Inquisition in Sicily — I would like to find source documents relating to the details of the Inquisition in Sicily from about the third quarter of the 16th century to the mid-17th century. Any guidance beyond the usual printed catalogues will be appreciated. Geographical location is no problem. — T. L. Thompson, *Delhi, India*.

Elephant meat — Is it sold commercially in the United States or available through an import house? What parts are edible generally? Where are there serious descriptions of its preparation for human consumption? — N. T. Blasinghame, *Pittsfield, Mass.*

"*Great nations rise and fall.* — The people go from bondage to spiritual faith, from spiritual faith

to great courage, from courage to liberty, from liberty to abundance, from abundance to selfishness, from selfishness to complacency, from complacency to apathy, from apathy to dependency, from dependency back again into bondage". Attributed to Robert Muntzel, I am trying to locate the source of the quotation. — *Rose McCormick, Los Angeles, Calif.*

Nogales Bey — Seeking the whereabouts of the papers of General Rafael de Nogales Bey, author of *Four Years Under the Crescent* and *Memoirs of a Soldier of Fortune*. He died in the 1930s, I believe, and is presumed to have left extensive diaries and notebooks of his adventures which are still unpublished. — *Lee Ash, Editor.*

"*Core curriculum*" — Earliest use of the term is wanted, or approximate date of its first general use. — *Edward Prable, Los Angeles, Calif.*

Red Cross mail — Is mail to prisoners of war or refugees anywhere, addressed through the American Red Cross or International Red Cross, sent in diplomatic pouches? Or how does it get from one country to another, especially in wartime? — *Ralph Newness, New York, N.Y.*

REPLIES

Several replies were received too late for inclusion in this issue and will be published later.

EDITORS'

NOTES & READING

Not least among the pleasures of the Da Capo Press's reprinted facsimile edition of Edward Topsell's *History of Four-Footed Beasts and Serpents and Insects* (London, 1658; New York, 1967, 3 vols. \$65) is the bio-bibliographical Introduction provided by Willy Ley. Following this authoritative and sympathetic statement, the three volumes, frankly based upon Gesner's *Historiae Animalium* (1551), are a great key to understanding natural history and some veterinary science as it was studied in the late Renaissance and as it continued to influence writers in the sciences and literature (even, in some cases, down to superstitions of the present day). This readable and attractive edition with the original illustrations is one to delight the common reader as well as the researcher, be he looking for Cats or Dragons, providing hours of entertainment as well as information from "Antelope" to "Water-Worms". This is another facsimile reprint for which to congratulate (and support) the courageous publishers who undertake such a venture.

The city of Pavia and a number of civic-minded groups are restoring ancient monuments and landmarks. Restoration projects already completed include the 15th-century convent of San Maiolo, the church of San Michele and several private houses dating back to the 15th century. Other buildings restored are the 13th-century Palazzo Folperti and Palazzo Beccaria. Near com-

pletion is the restoration of Palazzo Eustachi. The mansion, which was built in the 13th century, was once the seat of the command of the river fleet of the Viscontis, the lords of Lombardy. Palazzo Eustachi is to be turned over to the Oregon College System, as the headquarters for a European Center.

Some readers have noticed that, contrary to many library or literary periodicals' practice, *AN&Q* does, from time to time, list or even comment on the sometimes questionable publications of the so-called "vanity" press. While we do not encourage the subsidy that authors provide such publishers with, the books that they publish are, after all, an accomplished fact of life and we feel that those items of specialized interest — pioneer lives, minor historical incidents, and such like — even if they are not of the highest quality as scholarly publications (and sometimes they are) — should not be missed by readers with highly particularized antiquarian taste and who generally want to know about everything in their subject field.

The Department of English of Washington State University announces the publication of a *Poe Newsletter* for the academic year 1967-68. Tentatively, two issues are planned, but if contributions and general scholarly interest warrant, the number of issues may be increased the following year. Short essays and notes on any aspect of Poe the man and the writer are herewith solicited. Bibliographical studies, source and influence studies, and short essays and notes on

Poe in the context of international Romanticism are especially desired. The newsletter format is an indication of limited space. Although the newsletter will eventually have to become self-supporting on the basis of subscriptions, the first issues will be distributed free to scholars and libraries upon request. Address the Editor, *Poe Newsletter*, Department of English, Washington State University, Pullman, Washington 99163.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky, Lexington, Kentucky. Reference books published abroad should be sent to him directly to consider for review.

Den svenska historien, edited by Sten Carlsson and Jerker Rosén, will be complete in ten volumes, covering the whole panorama of Swedish history from the pre-historic period to the 1960s. Volume IV, *Gustav Adolfs och Kristinas tid* (Stockholm, Albert Bonniers Förlag, 1967; 359pp.), is the most recent. Each chapter is by an authority in the field concerned. There are selective bibliographies which will be a point of departure for further study. All volumes in the set are richly illustrated and fully indexed.

G. G. Coulton's *Life in the Middle Ages* (1910, most recent reprint, in paperback, 4 vols. in 2. \$5.70) is an

anthology of source material on mediaeval culture which has been consistently popular as a textbook and a source book over the last half century. Mr Coulton's felicitous selections and judicious annotations have resulted in a vademecum for mediaeval culture which will be a point of departure for any younger scholar.

Sebastian Hafner, *Winston Churchill in Selbstzeugnissen und Bild-dokumenten* (Reinbek bei Hamburg, Rowohlt, 1967; 188pp.; "Rowohlts Monographien", 129), is a richly illustrated biography of one of the great men of our times. There is a full index of names and a selective bibliography on Sir Winston. William S. Haas, *Ostliches und westliches Denken; eine Kulturmorphologie* (Reinbek bei Hamburg, 1967; 242pp.; "Rowohlts deutsche Enzyklopädie", 246/247), is an effective contrast of occidental and oriental philosophy, a garland of Professor Haas' long years in Iran and his intensive studies of Islamic, Indic, and Iranian thought.

Joachim Kirchner, *Bibliographie der Zeitschriften des deutschen Sprachgebietes bis 1900* (Stuttgart, Anton Hiersemann), will be complete in two volumes and an index volume. The first volume, compiled by Dr Kirchner, will record some 12,000 titles from the seventeenth century until about 1870. The second volume, by Hans Jessen of Bremen, will record some 7,000 titles from about 1870 to 1900. The work will appear in fascicles of some eighty pages each, presumably to be delivered at regular intervals. Each entry is bibliographically complete and shows locations.

BOOK REVIEWS

KELLY, Faye L. *Prayer in Sixteenth Century England*. (University of Florida Monographs. Humanities, No. 22). 68pp. Gainesville: University of Florida Press, 1966. Paper, \$2.

This is a brief study of prayer in England in the second half of the 16th century only (despite the title) and is encompassed in sixty-four pages of text and four pages of bibliography. Miss Kelly attempts to look at Elizabethan prayer in terms of its dramatic potential. Her "essay reviews statements of what prayer is, reviews the accepted criteria for effective prayers, and reviews the major themes and ideas of the prayers". She divides her book into two sections: (1) The belief in prayer; and (2) Religious background of prayer, oaths and curses.

Miss Kelly finds that Elizabethan Englishmen produced and read a large volume of religious literature and that much of it reflected an active interest in prayer. She devotes considerable attention to an analysis of the Henrician *Primer* of 1545 and attributes to it a permanent influence on Elizabethan prayer. Actually, the significant influence of this work collapsed with the reign of Henry and thereafter *Primers* represented a dying form of devotional book, hardly necessary in England with the *Book of Common Prayer* in hand and with violent anti-Catholic sentiment mounting during the reign. She next discusses at some length Edmund Coote's *The English Schoole-Master*, a school book of wide use. Her evaluation of this book as a potent influence for prayerful religion does not carry conviction. She goes on to find prayers and their influence in a variety of types of books, nursery books, works on manners, on health and on other themes. Miss Kelly manages to devote over twenty pages to this theme without significant reference to the *Book of Common Prayer*, the total number of whose editions are by no means represented by the long list in the STC. Does she believe that devoted church goers had no real prayer life because they lived within the framework of the official state religion? Her story is oblivious of

the whole history of religious parties, religious controversy, and religious accommodation in this germinal period.

Miss Kelly's second section is devoted to the religious background of prayers, oaths and curses, at least by title. She tries to provide this by giving a definition of prayer and expanding it in a discussion of prayers as petitions for help and requests for protection against danger, prayer as thanksgiving, as a duty to God and as mystical prayer. She also covers themes such as humility in prayer, the prayers of unbelievers, and classical definitions of prayer. She goes on to prayers of vengeance and describes oaths, curses, and swearing as offshoots of prayer. This short section is probably the most useful part of Miss Kelly's book. The last pages are given over to deducing the Elizabethan's concepts of religion and deity from the texts of prayers. Is it necessary, or even desirable in the interests of a true picture, to use this abstracted source for systems of ideas that are well known and have been extensively studied in fuller, more explicit statements?

On the whole, this is not a very satisfactory production. In addition to the thesis faults, which should be discussed at far greater length than is permissible in this review, there are numerous errors in printing. We note the following in the bibliography: *Dictionary of Natural Biography*, Trubner for Truebner (repeated), Terrein for Terrien, and Pilikan for Pelikan. In these days of standardized reference systems should not this book have been provided with STC numbers wherever applicable? — *Niels H. Sonne, Librarian, General Theological Seminary, N.Y.C.*

CRAWFORD, William R. *Bibliography of Chaucer*, 1954-63, xl, 144pp. Seattle: University of Washington Press, 1967. \$5.00.

Recent writing on Chaucer has been so prolific that this volume has an instant market among scholars who, but for such aids as the annual *MLA* bibliography and the Chaucer Reports of the *MLA* Committee under Thomas A.

Kirby, would be distraught. It is the first supplement to D. D. Griffith's *Bibliography of Chaucer*, 1908-1953, published in 1955, which, in turn, served to supplement E. P. Hammond's *Chaucer: a Biographical Manual* and C. F. E. Spurgeon's *Five Hundred Years of Chaucer Criticism and Allusions: 1357-1900*. For a comprehensive bibliography up to 1963 the student need only consult Hammond, Spurgeon, Griffith, and the present volume.

The organization, with a few minor exceptions, follows that of Griffith's bibliography. Each section is keyed to the corresponding section in Griffith, and there are page references to Griffith in the brief notes that often follow individual entries. Because of the availability of *The Year's Work in English Studies*, Crawford departs from Griffith's practice of listing YWES reviews, but he reproduces a number of Griffith entries with additional information, such as details of reviews appearing after 1953.

As some reviewers noted with regard to Griffith's bibliography, the form of the index seems too limited. Presumably the assumption is that classification into sections renders a more comprehensive index unnecessary. But in areas having to do with style and language, for example, the present arrangement is unsatisfactory. The section on style includes some but not all works having to do with word play, irony, rhetoric and versification; the section on language is restricted mainly to works concerned with technical terms, textual problems, pronunciation, grammar, vocabulary, omitting, for example, Georgine E. Brereton, "Viper into Weasel", cited in the section *Melibeus: headlink and tale*, p. 81, but including some items on word values. Perhaps here the solution might be to be more specific and to have sections on imagery, irony, rhetoric, word play, grammar, pronunciation, technical terms, etc. And if such sections are to be useful to the student interested in a general aspect of Chaucer's poetic practices, they should include pertinent entries now listed under individual works.

It is impossible to check all the references in order to give a reliable report of what Professor Crawford has achieved. One notes a few omissions among the background studies: one might expect to

see Peter Brieger's *English Art, 1216-1307*, Oxford, 1957, Christopher Woodforde's *English Stained and Painted Glass*, Oxford, 1954, Hardin Craig's *English Religious Drama of the Middle Ages*, Oxford, 1955, Howard F. Hutchison, *The Hollow Crown: A Life of Richard II*, New York, 1961. In general, however, the list of background books is generous, with many useful details on reprints. The entire bibliography appears to be extremely meticulous and comprehensive.

Confidence is inspired by the quality of the introductory essay on the critical works which, in Professor Crawford's view, have contributed "most substantially to an emerging criticism of Chaucer which is distinctively modern". Various aspects of the Chaucer image — the poet of social and psychological realism (Manly), the medieval poet of tradition (Robertson), the modern poet of textual and structural complexity and profound irony (Preston *et al.*), the poet with the *persona* (Donaldson), the manipulator of rhetorical traditions (Payne), are clearly and most reasonably presented. On the whole, one would agree with the perspective and the attention paid not only to the critics cited above but to Margaret Schlauch, Charles Muscatine and others. The essay would be a good guide to put into the hands of a student seeking to establish how Chaucer is understood in our time — an age, as the author himself remarks, "characterized by re-examination of traditional, moral, social and literary values". The footnotes and quotations supporting the arguments are particularly illuminating. Like the bibliography itself, the effect is stimulating.

A quantitative comparison between the Griffith and Crawford bibliographies is alarming. Griffith sought to bring together all the significant scholarship of Chaucerian studies from 1908 to 1953 in three hundred and ninety pages; Crawford attempts a similar task for the period 1954 to 1963 in one hundred and forty-four pages, remarking that "this productivity is one indication of the continuing vitality of Chaucer studies . . . Chaucer's poetry is of such a magnitude that the problems raised by this poetry cannot simply be brushed aside and ignored. Chaucer remains an insistent presence in English poetry who demands, as does Shakespeare, to be understood by each generation of readers".

With the MLA bibliography listing sixty items for 1963, ninety for 1964 and eighty-six for 1965, we might wonder about the size of the next volume and how soon we can expect it. — Beryl Rowland, York University, Toronto

WAGENKNECHT, Edward. *John Greenleaf Whittier: a Portrait in Paradox*. 262pp. New York: Oxford University Press, 1967. \$6.50.

Who wants to know more about Whittier? While Professor Wagenknecht does not ask this question, he suggests in his final paragraph that, like God, if there were no Whittier, "it would be necessary to invent" him; "... nobody else before Robert Frost was ever able to capture both the face and the soul of New England in verse quite as he did it" (p. 194). If Whittier's own following is limited, at least those with whom he is (briefly) compared are still in vogue.

This book on Whittier's personality was worth writing. Whittier's part in shaping American history and letters makes him a person to be remembered, and the book skillfully blends the research of others with the author's own insight. It reads smoothly, save for the distraction of textual bypaths in footnotes at the back of the volume. In places it even gives pleasure, although sometimes it comes close to being only a catalogue of facts and observations.

The book's main weakness is a token attempt to justify its unnecessary, come-hither subtitle. The author is unable to produce the unusual contradictions of true paradox, but describes instead a human mixture to be expected in one not elevated to divinity.

Early on, he sets up what he calls "the 'texts' of this study", which help to establish such "paradoxes" as "that Whittier saw himself as a creature of mingled good and evil"; that "his formal education was limited but he became a well-read man"; that he was tempted "to turn away from efforts for social amelioration", but "took his place with the outcasts"; that "few of his antislavery poems can be placed among his finest achievements, yet . . . through them he found his way"; that "he lived celibate, but

. . . was always strongly attracted to women"; and that he "was the most convinced pacifist among all the major American poets, but . . . was also very 'patriotic'" and perhaps helped bring on "armed conflict between the North and the South" (pp. 12-13). "But the oddest paradox concerns the use of Whittier's poems in hymnology": he was unable consciously to compose a hymn, "yet a very large number of hymns have been drawn from his poems" (p. 35). This last (and quite minor) theme is about the closest to real paradox in the entire story.

Fortunately, except for an occasional gesture, the author does not strain too hard with the paradox angle. What he actually writes is a compact and balanced account of selected aspects of Whittier's life and work. After a useful six-page background of birth to death events, he subordinates chronology to a topical approach and in five chapters considers Whittier's outward person (appearance, health, temperament, habits and recreation, cultural pursuits, and social contacts), his inner feelings of ambition (concerning power, fame, and money) and love (social concerns, particularly the abolitionist cause, and the women in his life), his reading and writing, his pacifism, and his religion (his attitude towards nature, creeds, death, religious freedom, etc.). The index entry under "Whittier, John Greenleaf" includes an almost page by page outline.

Professor Wagenknecht's own person emerges somewhat from this "portrait", as in a comment beginning, "The thing which delights me most . . ." (p. 30). Some of his phrases seem dated: "But alas, he could not . . ." (p. 30), and his close friends found Whittier a fountain of delight" (p. 46). Some passages, while pertinent, tend to preach: "As a matter of fact, I do not believe that he thought very much about them as individuals, and he was quite right in regarding this as largely irrelevant to his attitude, for those who 'like' Negroes (or any other minority group) are, in a sense, quite as condescending as those who 'dislike' them" (p. 58). Sometimes the first-person references are merely chatty connectives: "I must not leave the impression that . . ." (p. 24).

Concerning the behavior of a lifetime,

the author states a plausible conclusion, but in unnecessarily positive terms: ". . . it is as certain as anything of the kind can ever be that Whittier never experienced sexual intercourse . . ." (p. 81). He tells us further that Whittier "was not really the marrying kind", that as "an artist" and "a pilgrim" he did not quite belong "to the world which marries", and that "he marched to a far-away music" (p. 90), a rather ethereal if not foggy summation of a complex person.

He does not describe Whittier as a sexless man, however. It is one of the "paradoxes" that Whittier "does not really give the impression of prudishness" (p. 88) — he refers to the *Decameron* "without a moral shudder" (p. 96). He "had no sympathy with religious asceticism" and "was even aware of a meeting-ground between eroticism and religion" (p. 88). Yet the book details how he managed to end or restrain attachments that might have led to physical intimacy and states that "he has few erotic references" (p. 88), although "there is no underrating the power of love in his poetry" (p. 89).

The book includes some astute comments on Whittier's person, such as that on his acceptance of Lowell's criticism: "There is genuine modesty here. . . . But can we honestly deny that there is also a touch of policy? and even, at the end, of self-satisfaction?" (p. 140). But Mr. Wagenknecht does little to analyze the aesthetic quality of Whittier's writing. He apparently considers Whittier, in the poet's words, a "small ripple" on the literary pond. The closing paragraph, without preparatory discussion, concludes that Whittier "was not a great poet. . . . not even the best among American poets" (p. 193). But Whittier, he states, "sometimes did difficult things" in his verses "surprisingly well", although "he sometimes did easy things quite badly". "When he is at his best, Whittier has the rightness of the inevitable about him" (p. 194). "His imagination recaptured past experience . . . and revealed the beauty of common things, and it is this achievement upon which his claim to a place in American poetry must finally rest" (p. 127). Such generalities remain vague even in their full context, thus demonstrating anew that

informative aesthetic interpretation is far rarer than competent historical-biographical description. But, since the latter is all that the author purports to give us, the complaint may be irrelevant here.

For whom is such a book published? If only for Whittier scholars, a few photocopies of the typescript would meet the readers' needs (although slight incentive for the effort of writing). If, in addition, only for Whittier enthusiasts or dilettantes, no publisher could invest in its production. Since the book does not offer enough narrative continuity or climax to intrigue the general reader, the only obvious buying public is libraries, and undoubtedly any with a serious interest in American history or literature will want it. — Stanley D. Truelson, Jr., *Yale University*

PUBLICATIONS RECEIVED

(continued from page 34)

- Shryock, Richard Harrison. *Medical Licensing in America, 1650-1965*. 124pp. Baltimore: The Johns Hopkins Press, 1967. \$5.
- Thompson, Jean McKee, comp. *Our Own Christmas: an Anthology*. Illus. 226pp. Boston: Beacon Press, 1967. \$5.95
- Towers, John, comp. *Dictionary-Catalogue of Operas and Operettas*. (Da Capo Press Music Reprint Series). [Morgantown, 1910]. 2 vols. N.Y.: Da Capo Press, 1967. \$35.
- Toronto. Public Library. *Landmarks of Canada: a Guide to the J. Ross Robertson Canadian Historical Collection in the Toronto Public Library*. Illustrated Reprint Edition of Vol. I (1917) and Vol. II (1921), With a Consolidated Index. 383pp. Toronto: Toronto Public Library, 1967. \$15.
- Urness, Carol, ed. *A Naturalist in Russia: Letters from Peter Simon Pallas to Thomas Pennant*. (Publication from the James Ford Bell Collection, University of Minnesota Library). Minneapolis: University of Minnesota Press, 1967. \$7.50

The Librairie Larousse (17, rue du Montparnasse, Paris) is the leading French publisher of both scholarly and popular reference books. S. Grant-Veillard, *Santé et vie moderne* (1967; 195pp.), is a guide to the modern health regimen, ranging from diet, calisthenics, and the sun-cult to the mythology of tobacco and its alleged relation to diseases. H. Brahmie, Y. Jeanbrau, and P. Courtois, *Guide des Sports* (1967; 196pp.), is a descriptive analysis of individual and competitive sports cultivated in Europe. It is singularly impressive that none of these sports involve body contact.

Walter Abendroth, *Arthur Schopenhauer in Selbstzeugnissen und Bild-dokumenten* (Reinbek bei Hamburg, Rowohlt Taschenbuch Verlag, 1967; 150pp.; "Rowohlts Monographien," 133), is a documentary biography of one of the seminal thinkers of our times. In the same style as other biographies in this series, Abendroth's work pulls together all of the basic biographical and iconographic sources on Schopenhauer.

Of the French "paperbacks", none are qualitatively superior to those of Éditions Hermann (115, Boulevard Saint-Germain, Paris VI^e). A chrestomathy of *L'art du dix-huitième siècle et autres textes sur l'art* (1967; 255pp.) from the works of Edmond and Jules de Goncourt is a key document in the history of art. André Lhote, *Les invariants plastiques* (1967; 172pp.), is a critical examination of the theoretical bases of creative art in the last half century.

Designed by Lonnie C. Moore



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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

KANSAS CITY, MO.
PUBLIC LIBRARY

JAN 11 1968

PUBLICATIONS RECEIVED

- American Haiku*, Vol. V, No. 2. [Subscription rates and frequency changes in 1968: 3 issues (instead of 2) a year; \$4.50]. Platteville, Wisc.: Box 73, Zip 53818.
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(continued on page 64)

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

HERBERT'S "THE COLLAR" AND SHAKESPEARE'S 1 HENRY IV

MUCH OF THE EFFECT of George Herbert's poem "The Collar" derives from the title, a pun on "collar" and "choler". As F. E. Hutchinson notes, the word "collar" carries with it a connotation of discipline or moral restraint:

The collar was in common use to express discipline, and 'to slip the collar' was often used figuratively. Preachers would use the word *collar* of the restraint imposed by conscience; for example, Daniel Dyke (ob. 1614) says that religion 'will not teach thy servant to slip his neck out of the collar, and to deny thee service and subjection'.¹

On the other hand, Lord Herbert of Cherbury tells us that although his brother George "was little less than sainted", he was "not exempt from passion and choler, being infirmities to which all our race is subject . . .".² Thus Herbert's poem is about an apparent determination "to slip the collar", yet the reason he wishes to do so is "choler".

The *OED* lists three definitions of "choler" applicable to Herbert's

poem: (1) "Anger, heat of temper, wrath"; (2) a bile, "supposed to cause irascibility of temper"; and (3) choler adust, the "cause of melancholy".³ In the context of the poem, then, "choler" can be first interpreted as anger or heat of temper at the restraint imposed by the "collar", or conscience. But the word interplay allows as well a second level of meaning. At the beginning of the poem, the *cause* of Herbert's unhappiness is felt to be the "collar", whereas in truth it is his "choler". When, in the final stanza, the anger of his rebellion is seen in perspective as a childlike tantrum, the implication is that true happiness lies in submission to the will of God — in acceptance of the "collar".

In a comic exchange between Bardolph and Prince Hal in *1 Henry IV*, Shakespeare also develops a pun on "collar" and "choler":

Bard. My lord, do you see these me-teors? Do you behold these exhalations?

[*Pointing to his own face.*]

Prince. I do.

Bard. What think you they portend?

Prince. Hot livers and cold purses.

Bard. Choler, my lord, if rightly taken.

Re-enter FALSTAFF.

Prince. No, if rightly taken, halter.

[II.iv.351-357]*

With grimly prophetic humor, the Prince interprets Bardolph's "taken" to mean "captured", "rightly" to connote moral or legal implication, and "choler" to mean "collar" instead of "wrath" or "anger" — and thus, in its newer context, a "halter" or hangman's noose.

Yet if the sole similarity between Herbert's "The Collar" and the immediate passage quoted from *1*

Henry IV were this pun, there would be little point in recalling it to attention. As Dan S. Norton observes, the word play is a fairly common one, appearing also in Shakespeare's *Romeo and Juliet* (I.i.4-6), Sir John Harington's *Nugae Antiquae* (I, 176, ed. Thomas Park, London, 1804), Ben Jonson's *Every Man in His Humor* (III.iv.7-15), and Beaumont and Fletcher's *Philaster* (V.iv.17).⁵ But there are, in fact, further correspondences.

A major facet of Herbert's poem is the complaint that the "collar" — i.e., religious restraint and sobriety — results in an austerity of life, in melancholy, in a wasting of youth and a loss of pleasure, as indicated by the following excerpt:

I Struck the board, and cry'd, No
more.

I will abroad.
What? shall I ever sigh and pine?

Sure there was wine
Before my sighs did drie it: there was
corn

Before my tears did drown it.
Is the yeare onely lost to me?

Recover all thy sigh-blown age
On double pleasures: leave they cold
dispute

Of what is fit, and not.

[ll. 1-3, 10-13, 19-21]

In *I Henry IV*, too, there is complaint expressed for the effect of religious sobriety on a man's life. Immediately after his triple pun on choler-collar-halter, the Prince continues to speak, but now to Falstaff:

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

Fal. My own knee? When I was about thy years, Hal, I was not an eagle's talon

in the wrist; I could have crept into any alderman's thumb-ring. *A plague of sighing and grief! it blows a man up like a bladder. There's villanous news abroad* [my italics].

[II.iv.358-366]

The humor of Falstaff's reply, of course, is that his obesity is caused by anything but a pious life of sighing and grief, of religious restraint, to which he hypocritically attributes it. Yet for Herbert's "sighs" and "tears", there is Falstaff's "plague upon sighing and grief". For Herbert's "sigh-blown age", there is Falstaff's complaint that "sighing and grief . . . blows a man up like a bladder" (that the word *blow* is used in two different senses seems relatively inconsequential). And, finally, there is the recurrence of the word "abroad".

To be sure, the similarities noted offer no conclusive evidence that Herbert is in any way indebted to Shakespeare for the idea of "The Collar". The situations are almost diametrically opposed. Bardolph is a thief who does in fact hang for robbing a church; and Falstaff is a libertine fond of hypocritical reference, in Puritanical terms, to his own religiosity. In contrast, "The Collar" depicts a temporary rebellion against servitude to God in terms of a wished-for freedom only slightly suggestive of the license of a Falstaff.

Nevertheless, the correspondence in both works of the "collar — choler" pun with the idea of religious restraint and sobriety as responsible for blasting the joys of youth is unusual and reinforced by strong verbal similarities: *blow*, *sigh*, and *abroad*. The effect is to raise the perhaps unanswerable question as to whether Herbert was

consciously or unconsciously remembering his Shakespeare when he wrote "The Collar".

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1. *The Works of George Herbert* (Oxford, 1953), p. 531. The excerpt from "The Collar", quoted below, is from this edition.
2. *The Autobiography of Edward, Lord Herbert of Cherbury*, ed. Sidney L. Lee (London, 1886), p. 22.
3. *OED* (Oxford, 1933), 2, 373-374.
4. Quoted from *The Complete Plays and Poems of William Shakespeare*, ed. William Allan Neilson and Charles Jarvis Hill (Cambridge, Mass., 1942).
5. *Explicator*, 3 (April, 1945), 46.

A WEBSTERIAN ECHO IN "THE CENCI"

ANYONE EVEN CASUALLY FAMILIAR with the major Elizabethan and Jacobean dramatists can see evidences of their influence on the use of incestuous themes, empasioned protagonists, inflated rhetoric, and rich imagistic atmosphere in Shelley's *The Cenci*. Yet few critics have cited specific passages in Shelley's drama containing either borrowings from or echoes of his 17th century precursors. F. R. Leavis, after citing two passages in Shakespeare that are possibly parallel to speeches in Shelley, refers generally to certain "touches of Webster" in *The Cenci*. Mr Leavis suggests that Shelley, in his characterization of "Beatrice in the trial scene, is commonly recognized to have borrowed an effect or two from the *White Devil*".¹ G. Wilson Knight mentions the character of Bosola in *The Duchess of Malfi* as having possibly influenced the

conception of character in *The Cenci*.² Neither has pointed to specific parallel passages in Webster and Shelley. No one to my knowledge has hitherto noticed the strong similarities in certain speeches of Shelley's Camillo and Webster's Bosola.

Observe the imagery and language in the sympathetic reaction of the world-hardened Cardinal Camillo to the "condemned" Beatrice Cenci's passionate plea of innocence (IV, ii).³ Then compare Camillo's statement with that of Bosola as Webster's erstwhile amoral torturer and 'executioner' movingly responds to the "sacred innocence" (IV, ii, 382)⁴ of the Duchess of Malfi immediately after her dignified premature death. Camillo is deeply affected by the spirit of the beautiful young Beatrice as she faces the threat of physical torture and ultimate beheading. He is moved to comment: "Shame on these tears! / I thought the heart was frozen / Which was their fountain. I would pledge my soul / That she is guiltless". (*Cenci*, V, ii, 60-62). Bosola similarly weeps over the lifeless form of the young Duchess who was mentally tortured before being so brutally strangled. He laments: "... where were these penitent fountains, / While she was living? / Oh, they were frozen up. . ." (*Malfi*, IV, ii, 392-394).⁵ Both speeches are made under analogous circumstances. Each spokesman is softening towards a noble, guiltlessly-guilty, young and beautiful woman of high estate who, in the grips of a corrupt society, is allowed to escape from the imposed agonies of life only through death.

Here certainly seems to be one

specific instance of Shelley's "borrowing" from a prominent Jacobean dramatist. Extensive exploration of numerous other echoes of Elizabethan-Jacobean dramatists in the *The Cenci* might provide a valuable contribution to a more complete understanding of Shelley's creative process. —

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1. See *Revaluation and Development in English Poetry*. London, 1949, p. 224.
2. Mr Knight's brief discussion is found in *The Starlite Dome*, London, 1941, pp. 244-45.
3. Percy Bysshe Shelley, *Shelley's Poetical Works*, Vol. II, ed. Harry Buxton Forman, London, 1882.
4. John Webster, *The Complete Works of John Webster*, Vol. I, ed. F. L. Lucas, N. Y., 1937.
5. Ibid.

ZOLA'S ANZIN VISIT

(concluded from page 41)

In Zola's "Mes Notes sur Anzin" (MS. 10.308, fol. 216), the following quotation links Zola's visit to Anzin with the beginning of the strike action: "Pour la grève, tous sont très calmes. *Au début*, pas de misère encore, espoir de l'emporter". It should be stressed here that the "Mes Notes sur Anzin" were a product completely of this period of investigation at Anzin and not the result of a reassessment of events, mining technology, and sociology, upon Zola's return to Paris. These notes, the product of Zola's trained eye, were contemporary

with his sojourn at Anzin and the attendant strike action. If Zola had not arrived at Anzin until Saturday, 1 March, according to the prevailing interpretation of the *Cri du peuple* article, the strike would then have been in process ten days. In terms of the long history of strike outbreaks at Anzin in the 19th century [for a complete study of the question, see Georges Clémenceau, *Rapport présenté à la commission d'enquête parlementaire sur la situation des ouvriers de l'agriculture et de l'industrie en France (grève d'Anzin)* (Paris, 1885), p. 38] the average duration of nine historical strikes from 1846 until 1880 was eleven days. The fifty-six-day Anzin action of 1884 was hardly the norm, and it would have been impossible for Zola and Giard to predict the exact length of the event considering the historical precedent and the early date of their visit. "Au début" would seem incontrovertibly to lend weight to the proposition that Zola was at Anzin by 23 February. Had the 1 March date been the one chosen, they might have risked a strike settlement before their arrival on the scene and at least a partial aim of the trip might have been foiled before it materialized.

The final argument is founded upon a statement made by Zola to J. Van Santen Kolff concerning the period of on-the-scene investigation in the region of Beauce for the preparation of *La Terre*: "C'est au mois de mai '86 que je suis allé passer quinze jours à Châteaudun et à Cloyes, pour prendre les notes nécessaires. — J'avais fait le même travail à Anzin qui m'a donné le Montsou de *Germinal*. En général, une quinzaine me suffit, je préfère

une impression courte et vive. Quelquefois pourtant, je retourne revoir les lieux au cours de mon travail" (Niess, *Letters*, pp. 16-17). Zola has explicitly stated that he prefers a short dynamic visit to the site of the novel's action; two weeks usually suffice, supplemented on occasion by a return visit. If Zola were at Valenciennes on Saturday, 1 March, then his total period of investigation must be limited to one week at a maximum. A letter from Paul Alexis on Jules Guesde, director of the socialist newspaper, *Cri du peuple*, and the leading proponent of militant socialism in France at that moment, dated 9 March 1884 (MS. 10.308, fols. 419-423), indicates the presence of Zola and Alexis at a political meeting in Paris on the evening of 8 March. We can only establish the fact that Zola had returned to Paris by the evening of 8 March or sometime shortly before. The voluminous "Mes Notes sur Anzin" and detailed penciled sketches of technical aspects of the mining matériel would seem to support a stay of longer duration — the two-week estimate seems more probable considering the newness and complexity of the subject and environment, but we can only speculate on the actual date of his return. It would seem that sufficient evidence has been collected to uphold 23 February as the date of departure for Anzin while the March first date seems to be supported by a tenuous bit of information or by a possible misinterpretation of which Friday was meant by "vendredi dernier" — that of 23 February or that of 29 February. Zola's confusion with regard to a two- or three-week sojourn may be explained away by the

tendency of the author, immediately upon the publication of a book, to exaggerate the amount of time allotted to research of this type since he was constantly criticized concerning his documents and extremely sensitive to the subject. He might well have said three when two was the truth, but it does seem unlikely that he would confuse one with double or triple that amount.³

The Vizetelly letter of February 1884, the need of Giard to return to his electorate, the official company authorization dated 25 February 1884, Zola's manuscript notation on the conduct of the miners at the outset of the strike action, and Alexis' letter on Jules Guesde of 9 March seem to fix the dates of Zola's departure from Paris at 22 or 23 February and his return at, or sometime shortly before, 8 March. The period of the Anzin investigation is thus limited to a maximum of "quinze jours" and seems to follow the usual and preferred time allotment for such a trip.

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3. Cf. Guy Robert's analogous discussion for *La Terre* in his "*La Terre*" d'Émile Zola (Paris, 1952), p. 136. However, it is unfair to generalize for all of Zola's novels on the basis of Robert's expert findings on this particular novel. A broader statement by the same critic on Zola's tendency to enlarge on the length of his on-the-scene investigations appears in his *Émile Zola*, p. 56: "À la suite de déclarations faites par l'auteur lui-même, on exagère volontiers la durée de ces enquêtes".

SYMBOLIC NATURE OF CLAGGART'S NAME

KNOWLEDGE OF Melville's reputation as a neologist* and the mass of scholarship concerning the symbolism present in *Billy Budd* have led me to believe that Melville did not choose Claggart's name haphazardly, but created the name to indicate some of the actions of Claggart in relation to Billy.

The *OED* lists several meanings for the word *clag* from which Melville could have derived the name Claggart. As a noun, it can mean: (1) a sticky mass adhering to feet or clothes; (2) an encumbrance on property; (3) a stain or flaw in character (II, 450-51). As a transitive verb, it can mean, "To bedaub with anything sticky or tenacious, as miry clay, glue, toffee, etc. . . . etc." As an intransitive verb, it can mean, "To stick tenaciously, as anything adhesive or viscid" (p. 451).

Although the *OED* lists the word as being of Northern British dialect origin, it was by no means of so local a character as to be beyond Melville's knowledge. The *OED* citations indicate that by 1838 it had gained sufficiently widespread currency to appear in *Blackwood's Magazine* as the adjective *claggy* and that it had been collected in many lexicons of the 1860s and 1870s (p. 451).

What Melville seems to have done is to add the *-art* suffix to the word *clag* and to create, thus, a noun of agency. As a braggart is

one who brags, so Claggart is one who figuratively "sticks like glue" to Billy in his constant spying upon him and in his relentless persecution of the foretopman, both personally and through his henchmen. Claggart is also one who attempts figuratively to bedaub the character of Billy with false accusations and to stain it in the process. The application of the name to the function seems to be too appropriate to have been accidental.

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QUERIES

Chicken fighting — Legislation prohibiting this ancient sport exists in all parts of the U.S. except Puerto Rico. What is the first statute that attempted to control the biology of the barnyard? — Lawrence S. Thompson, Lexington, Ky.

Pop Goes the Weasel — During the last century in Britain, pedlars known as 'rag and bone' men went round buying up, among other things, old clothes. These were shredded by combs (consisting of nails protruding from a piece of wood) into their constituent threads, which were then tangled, laid on the ground and bashed by large hammers called weasels into a kind of felt known as shoddy. The weasels, which because of their size and weight were expensive, were the property of

* See J. M. Purcell, "Melville's Contribution to English", *PMLA*, 56 (1941), 797-808, for a list of words which Melville added to the language, many of which are coinages.

the craftsmen who did the bashing. But these were a feckless lot, given to pawning their tools when strapped for ready cash. Hence the song: *Up and down the City Road/ In and out the Eagle,/ That's the way the money goes,/ Pop goes the weasel./*

One sort of a heavy hammer is still called a beetle (without any reference to the pop group). But I have no idea why another kind of hammer was called a weasel. Would someone please enlighten me. [Incidentally, a John Dickson Carr thriller makes a reference to pop music: "In a better world, pop music would share the well-known fate of the weasel."] — *Mohan Lal Sharma, Slippery Rock, Pa.*

Vampire poem — I am seeking any possible information about one of the most vivid and compelling supernatural stories ever told in rhyme. James Grant, in his book *Superstitions, Demonology, Witchcraft, and Popular Delusions* (London: Simpkin, Marshall, & Co., 1880), furnishes the entire poem, 44 stanzas long, on pp. 333-338.

Whenever it was actually written, it employs a spelling that seems to suggest the time of Milton. In modernized orthography the first stanza would read: *I left the chalky cliffs of old England,/ And passed through many a country fair to see,/ Through the realm of Greece and Holy Land,/ Until I journeyed into sad Hung'ry.*

Upon reaching Budapest, the English traveler finds the city almost deserted. Finally he encounters a "sad old man" who, upon being grilled, describes an outburst of vampirism which in seven

weeks has destroyed most of the population and driven forth all the survivors capable of flight — "But only I, who wish to close mine eyes". The story concludes: *The sad old man was silent; I arose,/ And felt great grief and horror in my breast./ I rode nine leagues before I sought repose,/ And never again drew nigh the walls of Pest.*

I have modernized the last stanza, also, for readability; but anyone who has read these updated spellings will have no trouble recognizing the originals. If anybody knows something about the poem, will he please answer AN&Q? — *Wade Wellman, Boise, Idaho.*

German movie publication — I am seeking information about the publication record and whereabouts of a set of *Illustrierter Film-Kurier*, founded about 1918, and later continued as *Illustrierte Film-Bühne* from about 1946. I would like to locate even incomplete files in this country (apparently it is not in the Union List of Serials), and a collation of its parts. Also any history of the publication would be of great interest. — *Barton Clare, New York, N.Y.*

"Night Flower studies" — What are they in terms of art? Are there any in American museums? — *Lorna Morganson, Cleveland, Ohio.*

Belated Season's Greetings to all our readers. May we urge more Queries & Replies!

REPLIES

Slides for "In His Steps" (III:104)

— This query may have been answered directly by John W. Ripley of Topeka, Kansas, who has a fine set of the slides illustrating the Sheldon "sermon story". I have not seen a 1900 catalog of the firm of Williams, Browne & Earle but other slide agencies included what I take to be the same set in their catalogs. I have a copy of the *Complete Illustrated Catalogue* of the Kleine Optical Co., Chicago, April, 1904, which has a full-page description of the set. Some of the slides from Mr Ripley's set will be used as illustrations to the forthcoming edition of the original version of *In His Steps* which the Shawnee County Historical Society, Topeka, Kansas, will publish. I have contributed an essay to the material about this phenomenal best seller, one of several historical essays which will be included in the publication. — *Gerald D. McDonald, New York Public Library.*

EDITORS'

NOTES & READING

Finally we have it — a definitive checklist of "The Laurence Gomme Imprint", compiled by G. Thomas Tanselle and published in the Third Quarter issue of the *Papers of the Bibliographical Society of America*, 1967, pp. 225-40. There is a history of Mr Gomme's publishing career (and other biographical sidelights), with a list of 32 items, nine of which were originally published in

England and 23 others issued under the successive imprints of Vaughan & Gomme, Laurence J. Gomme, Gomme & Marshall, and again Laurence J. Gomme. The books issued by these firms had considerable influence on contemporary letters between 1914 and the early Thirties; some of the books are collectors' items today, and more will be as this list becomes known to readers.

One of the busiest editors we know, David Eggenberger, has himself produced *A Dictionary of Battles* (N.Y.: Thomas Y. Crowell, 1967; \$12.50), and while warfare is no hobby of ours we are impressed by some 500pp. of double columns that list and describe the history and action of military events that have marked the intercourse of nations. The book compares well with other similar works, and is impressive largely because of its clarity in describing the movement of battle units. There is an extensive index to all significant place and personal names.

Husbandmen of Plymouth: Farms and Villages in the Old Colony, 1620-1692, by Darrett B. Rutman, Associate Professor of History, University of Minnesota, has been published for Plimoth Plantation (Boston: Beacon Press, 1967; \$5.95), and presents a neat and concise inventory of the way of life and its appurtenances in the early colonies. Analyses of three representative inventories of farm furnishings and equipment gives a clear picture of the so-called average estate, and the text draws from these lists as well as other sources to suggest the actualities of the Old Colony.

Few art books can give the artist, collector, and antiquarian, as much fun and solid information as Wesleyan University Press' recent publication of David H. Wallace's *John Rogers, the Peoples' Sculptor* (\$20). Wesleyan has a habit now of offering beautifully designed, handsomely printed, useful books of art or artistic subjects, and this is not the least of them though it is the most recent. Warm-hearted, sociable, and strangely perspicacious, Rogers' personality, which is so fully characterized in the text, was the inevitable medium that would give artistic expression to the homely facts of life, history, and heroism that were of interest to his contemporaries. His sympathetic treatment of Indians, children, slaves, soldiers, adventure, politics, the family, commerce, and warfare, are more broadly based and of greater tenderness than the later also popular statuary of Remington, with whom he is sometimes equated, and Mr Wallace (supervising curator of the Independence National Historical Park in Philadelphia) has written a well researched and attractive biography. It is the second half of the book, a "Catalogue of the Works of John Rogers" that will have the greatest appeal to the largest number of people, for it lists and describes in complete detail 208 known works in sculpture, his 16 known casts from the human body, and several incorrect attributions. The extensive descriptive notes about the "Rogers Groups" are informative and packed with bio-historical lore, along with details about the production, cost, locations, etc. of most items. This will now be the standard handbook on Rogers' art and

it will deserve its hearty reception in the art and antique markets, as well as in the literature of American art history and biography.

A very interesting and impressive selection of works by Mari Sandoz appeared for sale in a recent catalogue of James F. Carr's (227 East 81 Street, New York, N.Y., 10028), including first editions and original illustrations of two of her books, and a quantity of ephemera.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr. Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Henry Thomas, *Short-Title Catalogue of Spanish, Spanish-American, and Portuguese Books Printed before 1601 in the British Museum* (London, Published by the Trustees of the British Museum, 1966; 167pp.; £1/5s), constitutes a reprint of his *Short-Title Catalogue of Books Printed in Spain and of Spanish Books Printed Elsewhere in Europe before 1601* Now in the *British Museum* (1921), his officially printed list of Portuguese books printed before 1601 (1940), and his revision of the short-title catalogue of Spanish-American books printed before 1601 (1943). Thanks to Sir Thomas Grenville's skill as a collector, and thanks to the bibliographical wisdom of BM librarians, this collection is comparable in quality to those of the Hispanic Society and the Biblioteca Nacional in Madrid.

Günther Hillmann, *Selbstkritik des Kommunismus; Texte der Opposition* (Reinbek bei Hamburg, 1967; 252pp. "Rowohlts Deutsche Enzyklopädie", vol. 272/273), is a critically annotated anthology of documents which disagree with regular party lines. Mr Hillmann is also the editor of *Karl Marx, Texte zu Methode und Praxis*, which was published in "Rowohlts Klassiker der Literatur und der Wissenschaft". In the series of "Rowohlts Monographien" the latest volume (130) is Peter Berglar, *Annette von Droste-Hülsoff in Selbstzeugnissen und Bilddokumenten* (1967; 188pp.). Richly documented with photographs and facsimiles and an extensive bibliography, this work will be a point of departure for all future Droste studies.

In this centennial year of *Reclams Universal-Bibliothek* special attention should be given to new titles in this encyclopaedic collection of world literature. Recent titles include a selection of *Lieder* of Neidhart von Reuenthal (128pp.; no. 6927-8); *Ein kurzweilig Lesen von Dil Eulenspiegel* (304pp.; nos. 1687-8; richly illustrated with engravings from the 1515 edition); Johann Fischart, *Das glückhafte Schiff von Zürich* (88pp.; no. 1951); Johann Gottfried Herder's *Abhandlung über den Ursprung der Sprache* (175pp.; no. 8724-30); H. W. von Gerstenberg, *Ugolino* (159pp.; no. 141-41a); Clemens Brentano, *Die mehreren Wehmüller und ungarischen Nationalgeschichten* (79pp.; no. 8732); Franz Grillparzer, *Das Kloster bei Sendomir* (62pp.; no. 8761); Dietrich Bode, ed., *Gedichte des Expressionismus* (259pp.; no. 8726-8);

Carl Sternheim, 1913, *Schauspiel in drei Aufzügen* (64pp.; no. 8759; with a perceptive epilogue by Heinrich Vormweg); Marie Luise Kaschnitz, *Caterina Cornaro* [und] *Die Reise des Herrn Admet* (69pp.; no. 8731); and Günther Eich, *Festianus Mortyrer* (62pp.; no. 8733). Here is an adequate sample of the richest collection of world literature available today. A century of Reclam is the record of invaluable service to students of world literature.

BOOK REVIEWS

BENISON, Saul. *Tom Rivers: Reflections on a Life in Medicine and Science*, 682pp. Cambridge, Mass.: M.I.T. Press, 1967. \$17.50.

The style in which Dr Benison has chosen to portray the life of Dr Thomas M. Rivers, which is through the medium of a series of well-documented tape recordings, has some advantages. For one thing it creates the illusion to the reader that he is actually in the presence of the great man. For another, it reflects Rivers' manner of speech, however ungrammatical and full of expletives it was. One even gets the impression that whenever Rivers wanted to emphasize a particular point, besides or instead of using scientific facts to back up his arguments, he resorted much more to strong language. In Dr Benison's own words, he was a curmudgeon and sometimes not above the use of pyrotechnics — particularly at meetings, scientific or otherwise.

But this style has some disadvantages too, because it tends to show the great man during that particular period when these recordings were made — that is, as Tom Rivers was in his declining years. Had an attempt been made to portray the Rivers of the 1920s or '30s, when he was not quite so famous, it would have shown him at his best — as a tower

of strength in his own particular field. Perhaps, this was not the light in which the biographer meant to show him, but, as the tape recordings were made in the early 1960s, shortly prior to Dr Rivers' death at the age of 73, they were bound to suffer from the almost inevitable inaccuracies which old age exacts from most of us. And, considering the type of man Rivers was, the account suffers too from the casual impression that Rivers had begun to be more tolerant, which was unusual. Many of these inaccuracies Dr Benison has gone to some length to correct but many are overlooked — most of them too insignificant to warrant much attention — and yet they have been written into a story which indicates that Rivers in his declining years seemed willing enough to cut corners. This isn't to say that all in all it is not a splendid biography of a powerful and prominent figure in modern science. Who, for heaven's sake, is not allowed a few weaknesses in the course of a full life!

Over all, the book gives a picture of a man of courage who came from the background of a farm in Georgia, achieved brilliant success at college, and who started out in 1908 to study medicine at the Johns Hopkins Medical School, only to have his course of study interrupted by being told that he had an incurable disease and had better return home. But Tom Rivers got tired of waiting around to die in Georgia. He even refused to get worse and with customary boldness spent 18 months as a medical technician in a Latin American Hospital in Panama City, Panama. He returned none the worse and probably the better for this experience. Not only was he able to finish his course of medical studies but he served two years of internship at the Johns Hopkins Hospital. He got out just in time to join the Medical Department of the U.S. Army during World War I. It was here in 1918, that he worked on "The Pneumonia Board" among the recruits in the training camps who were plagued by the disastrous pneumonia epidemics that followed close upon the heels of measles and influenza. Both of these highly infectious diseases were eventually proven (although not by Rivers) to be caused by viruses, and this gave Rivers his start in a field in

which he became, for a time, not only an authority but *the* recognized authority in America.

After the war, through a lucky break, Tom Rivers found himself, in 1922, situated at the Hospital of the Rockefeller Institute in New York City, in a place where facilities existed not only to enable him to pursue his investigations on viruses under ideal conditions, but also where he was to get the best possible advice from colleagues who were not long in recognizing his worth. Rivers remained at Rockefeller for some 33 years, the major part of the time as Director of the Hospital. For a long while he was the man towards whom every young scientist with an ambition to become a virologist turned.

Tom Rivers was not one to hide his light under a bushel. He grasped time by the forelock, in 1928, by editing a book on viruses and virus disease, which was the sole place where so much information on this timely subject had been assembled — in the United States at least. This venture imparted to him that degree of confidence which comes with success. His intimates, were they friends, pupils, or disciples, sought out his advice not only on virological matters but on questions dealing with their own careers. He was singularly articulate on these occasions. In fact, in the 1930s Tom Rivers was the "virus man" of the hour and, it would seem, he derived a degree of satisfaction over his ability to dispense advice. His opinions given freely, as those of the great scientist that he was, when he was a member of the Board of Health of New York City must have been irresistible to the fellow members of this Board. To appreciate his subsequent career, it is essential to recognize this point.

It is said of many successful men — of the kind that Rivers was — that the first professional years of their lives, from 20 to 30 years of age, are spent in training, perhaps an in-service type of training; the next years, from 30 to 45 let us say, in doing; the next, from 45-60, in directing; and the final years, from 60 years on, in advising. It is of this latter period of Rivers' life that Benison has chosen to give us an intimate picture of a "grand old man". He was by that time

loaded down with honors and important positions. It was a period in which he seemed to become more and more of an "authority" on all kinds of scientific subjects, and yet less and less of the critical observer that he once had been. It was inevitable that he could not be omniscient or keep pace with the ever-growing information on viruses and the diseases they caused. But Tom Rivers certainly enjoyed this latter period of his life as he should have. It was a period spent in directing and advising, particularly on the Committees of the National Foundation for Infantile Paralysis, and later as its Vice-president for Medical Affairs, where he made himself indispensable. And yet, by the very act of becoming a swivel-chair scientist, the accuracy of his statements did not always keep pace with the forthright manner in which his pronouncements were delivered. He was formidable enough when he was in the wrong, irresistible when he was in the right.

Benison quotes one of Rivers' intimate friends and a long-time associate, Dr Richard Shope of the Rockefeller Institute, who wrote soon after Dr Rivers' death. "Although Dr Rivers was by nature a friendly person, he had the capacity of being irascible and pugnacious. He was a difficult and formidable person to oppose and could be stubbornly inflexible in maintaining a position. His discussion at scientific meetings of findings with which he disagreed could on occasion be so stinging that the audience even though realizing the correctness of Rivers' position, often had their personal sympathies entirely with Rivers' opponent".

Yet, this is a well-documented picture of a forthright, knowledgeable man who was not afraid to express himself on all kinds of subjects; and who went through life creating hosts of friends and not a few enemies. He was undoubtedly one of the great figureheads of American medical science. More than that, this biography illustrates one phase in the golden age of American *clinical virology*. It tells the story of how this man achieved a position of leadership in a new and exciting science. As such, it provides an important chapter in modern medical history.

One cannot help expressing the opin-

ion that he wishes the book did not cost so much; particularly, as had it been otherwise, many a young student of medicine or biology with an ambition to unravel the mysteries of viruses and how they act might have been able to afford it. As an antidote, the reviewer ventures the hope that this volume might eventually appear in paperback. — *John R. Paul, M.D., Emeritus Professor of Epidemiology and Preventive Medicine, Yale University School of Medicine.*

FRANKLIN, R. W. *The Editing of Emily Dickinson: a Reconsideration*. Illus., incl. Facs. 187pp. Madison: University of Wisconsin Press, 1967. \$7.

When in 1955 The Belknap Press of Harvard University Press published, under the editorship of Thomas H. Johnson, *The Poems of Emily Dickinson*, it seemed as if the editorial confusion that had plagued the publishing history of this poet since the 1890s had been cleared up once and for all. For sixty-five years Emily Dickinson's poems had been given to the world in dribbles, in editions that posed as "complete" but were not (and the editors knew it), and often edited according to the most capricious standards or with no standards at all, not even accuracy. In the 19th-century editions (1890, 1891, and 1896), which printed only 446 of what we now know is a canon of close to 1800 poems, the editors (Mabel Loomis Todd and Thomas Wentworth Higginson) dealt rather freely with Emily's often difficult manuscripts in an effort to make them conform to conventional standards of punctuation, capitalization, stanza form, and often (here is where the trouble began) diction, rhyme, metre, and grammar. The series of unscholarly editions that dotted the early years of the 20th century (*The Single Hound*, 1914; *The Complete Poems*, 1924; *Further Poems*, 1929; *Poems*, 1930; *Unpublished Poems*, 1935; *Poems*, 1937) complicated matters further, incorporating old errors and committing new ones. *Bolts of Melody* (1945) had the distinction of giving to the world

all that was known to exist of the still unpublished poems, some 660 of them, and established a new standard of editorial accuracy and organization. But here, too, mechanics (spelling, punctuation, etc.) were regularized, and no variants—the alternate readings that crowd many of Emily Dickinson's manuscripts—were included. When Thomas Johnson and his assistants undertook the task, in the early 1950s, of bringing together in one edition "all the poems known to have been written by Emily Dickinson, with all their variants, and with the poet's own preferred text of each poem identified", there was general rejoicing. The handsome three-volume edition, not only with all the variant readings in each poem printed under its text but with the poems for the first time arranged in at least tentative chronological order, put the reading and study of Emily Dickinson on the firmest footing they had yet known.

The present study, Ralph Franklin's *The Editing of Emily Dickinson*, is critical of the work of Mr Johnson and his assistants, but it pays homage to their achievement: "The effect of the variorum upon Dickinson scholarship", writes Mr Franklin, "has been prodigious. No longer hampered by a bewildering array of editions, texts, and variants, Dickinson scholarship has flourished in the past dozen years. Quite rightly, Mr Johnson's edition has been highly acclaimed; it is an important achievement. Yet there is still work to be done".

Whereupon, in a compact, business-like, technically brilliant study, Mr Franklin proceeds to tell what must be done, and why. In one sense, the effect could be called devastating. Franklin's sharp eye and skilful use of resources either untouched by Johnson or not sufficiently exploited by him, uncover error after error in the variorum and several disturbing inconsistencies in its policy. No longer can we look upon it as the impeccable editorial achievement it once seemed. For instance: in collating the manuscripts and transcripts of poems that appeared in the 1896 edition (166 in all) with their appearance in the variorum, Franklin found so many errors that he was forced to this conclusion:

[The 1896 edition] contained less than 10 per cent of Emily Dickinson's total canon and is probably not a valid sample from which to predict the general accuracy of the variorum—if for no other reason than that it has a surviving printer's copy to complicate the editorial procedure while the other poems do not. But the variorum, it should be said, stands in need of revision.

"Stands in need of revision", surely. But Franklin is not out to devastate. He is everywhere constructive. "Mr Johnson", he says in his *Introduction*, "has established the center; the aim of this study is to add to the circumference".

It is difficult to do justice in a short review to all Franklin has added. Here is a sampling: By correcting the variorum about Mabel Loomis Todd's methods and order of transcribing the poems as she received them from the poet's sister, Lavinia, in the late 1880s—whether the transcribing was done on her Hammond or her World typewriter, or by hand, or by an amanuensis, and in what order the poems were done—he has been able properly to reassemble the contents of more than a dozen of the important "packets" (or "fascicles") in which Emily bound up many of her poems and which in the erratic history of the editing had become disrupted. By so doing he has been able to date (or re-date) a sizeable number of the poems on which the variorum had given up (or erred) and to make sense of several poems whose parts had been separated. Furthermore, he has established, more accurately than ever before, Emily's ordering of the poems in these packets, a matter which when put under scrutiny may yield important evidence as to her poetic intention. He clears up the tangled problem of who numbered the packets, and when, and why; he shows why there is no packet 39 (to which the variorum had assigned twenty-one poems) and why there are no packets between Nos. 40 and 80; he shows why packet 10 had only one poem in it, and solves the perplexing problem of the mysterious cancellation (not mentioned in the variorum) in packet 80 of the famous poem to Emily's sister-in-law,

"One Sister have I in our house". By putting to full use (as the variorum did not) the evidence supplied by Mrs Todd's transcripts and by her printer's copy for the third series, he shows how an editor can be much surer than heretofore about the source and the nature of the variants in many of the poems whose holographs are now lost. (The variorum consistently erred in not distinguishing the handwriting of the amanuensis, Miss Graves, from Mrs Todd's.) He shows the variorum's inconsistency between stated policy and actual practice in selecting from variants (the claim of "no critical choice" vs. the fact of choice), and its inconsistency in the handling of variants of whole poems (sometimes the variant poem was printed as variant, sometimes as a separate poem). But most important of all (and most disconcerting), Franklin points out that all these errors and inconsistencies and subjective choices were frozen into the canon when they were incorporated, without benefit of explanatory notes or variants, in the 1960 one-volume readers' edition of the *Poems*.

The last chapter, "The Question of a Readers' Edition", attacks this problem directly and helpfully. Franklin argues persuasively for sensitive editorial control over Emily Dickinson's capricious habits of punctuation and capitalization, scouting as he does so some recent theories (Ransom, Anderson, Blackmur, Austin Warren, Edith Stamm) that attempt to explain these eccentricities. His conclusion: "Familiarity with the manuscripts should show that the capitals and dashes were merely a habit of handwriting and that Emily Dickinson used them inconsistently, without system". All attempts to blow them up into a system ("mythopoetic devices", "musical notation", "elocutionary marks") are futile. As to the problem of variants in a proper readers' edition, Franklin points out the impossibility of establishing Dickinson's final authorial intention in poem after poem and concludes that here, too, the editor must make choices "and take the responsibility for doing so": "Poems . . . which lack completion by Emily Dickinson will have to be finished by an editor [who] . . . in trying

to avoid the twin pitfalls of arbitrariness and relativism . . . will have to struggle with editorial and critical principles even to the limits of ontology and epistemology. He will be editor, critic, and philosopher in one". A large task, surely. The distinction of this book is that, contrary to general belief, it proves that the task is still to be done. — Richard B. Sewall, *Yale University*

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(continued from p. 50)

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AMERICAN NOTES & QUERIES

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEW

PUBLICATIONS RECEIVED

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PUBLICATIONS RECEIVED

- Annual Bibliography of English Language and Literature*, Vol. XL, 1965. Ed. by Marjory Rigby & others. xx, 595pp. [Downing College, Cambridge, Eng.:] Modern Humanities Research Association, 1967. No price.
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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

A NOTE ON THE JONES VERY EDITIONS

WHILE DEFINITIVE EDITIONS of major American authors continue to appear, there is some danger that our minor voices will be ignored. One of these now seldom heeded is that of the poet Jones Very, sometime friend of Emerson, mystic and man of God, called a saint by some,¹ a madman by others, and a most remarkable person by all who knew him. Since his death in 1880, a bibliography of criticism and comment would number only a few brief entries. Editions of his work number only three,² and of complete critical editions there are none.

The three editions of Very's poems appeared in 1839, 1883, and 1886, and were edited respectively by Emerson, William P. Andrews, and James Freeman Clarke. They range in content from sixty-five poems in the first to the 676 poems of the third. None of these editions can be considered definitive or complete, and none of them are without textual problems. Because of the corruption of the text, I shall here examine the three editions,

concerning only the some sixty-five poems of the first edition as they appear in later editions and, in some cases, in manuscript.

The first edition of Very's poems was edited by Emerson with some help from Very. It had the distinction of being published against the inclinations of the author, for Very was hesitant about publishing any of the poems, which he regarded as literary manifestations of the Holy Spirit. "He printed his verses in columns of the local papers published in his native town", Andrews says in his preface, "but was in no hurry to get them before the world . . . he did not feel at liberty to correct them even for the press . . .".³ Emerson, however, insisted on bringing them before the world. In a letter of 18 November 1838 he began his campaign for publication. He wrote Very that "you must after a little more writing — collect your prose & verse in a volume & make the bookseller give you bread for same. And let me help you with some of my recent experience in the matter".⁴ It was not until June of 1839, however, that Very went to Concord to help Emerson complete the editing of the book. Very's continued reluctance to correct or alter any phrase was a source of irritation to Emerson, who in response to Very's assertion of the divine origin of the poems inquired: "Cannot the spirit parse and Spell?"⁵ Emerson could parse and spell, and alter as well. He freely altered, not only in parsing and spelling, but in more crucial matters of text, changing words and entire lines. "He selects and combines with sovereign will", said Elizabeth Peabody, speaking of the book in a letter to her sister Sophia, "'and shall,' he says, 'make out a

little gem of a volume.’”⁶ Earlier in the same letter Elizabeth commented that Emerson told her that “Very forbids all correcting of his verses”. Despite Very’s opposition, the book was published in September 1839 as *Essays and Poems* by Jones Very.

Forty years were to pass before William P. Andrews’ edition appeared. Andrews had long been a close friend of the poet and had access to all of Very’s manuscripts and letters. In some ways the edition of 1883 is the best of the three; though like the others its editorial premises are questionable. In collaboration with Lydia and Frances Very, the poet’s sisters, Andrews began to prepare an edition which would include the sixty-five poems of the first edition and add seventy-three more, bringing the total to 138. In his preface Andrews said that the edition was compiled “with a view to showing the history of this remarkable spiritual experience connectedly; and the selections in this volume are, therefore, mainly such as seem moved by this divine afflatus, this unique exultation of the spirit”.⁷

Poems by Jones Very was followed but hardly superseded by the James Freeman Clarke edition of 1886. This last, edited partly by the Very sisters, partly by Clarke, was an attempt to collect all the works of the poet into a single volume. The book contains 676 poems and is, as Bartlett notes, “exceedingly unfortunate for the furtherance of Very’s reputation . . .”.⁸ The inadequacies of the book are legion and include among the editorial sins, omission of poems, repetition and misnaming of verses, and careless reproduction of the manu-

script. The Clarke text was the last published attempt at a Very edition.

A careful look at the sixty-five poems which the three editions all share in common shows the following variations among the texts. Poems with: (1) no changes; (2) changes in punctuation; (3) changes in capitalization; (4) changes in text. Under this last heading I have noted nine sub-headings: (a) modernizations in spelling; (b) changes in tense; (c) pronominal changes; (d) changes in single words but not in meaning; (e) changes in single words and therefore in meaning; (f) changes in entire lines; (g) additions of words; (h) omissions of lines or stanzas; (i) omission of poems from an edition.

Before considering textual changes described in (4), let us look quickly at the typical minor problems falling under headings 1-3. These variations appear in the three editions in the following way (editions will be denominated 1839 – A, 1883 – B, 1886 – C): Of the sixty-five poems of the first edition which appear in the B and C texts, in A and B there are five poems only with no change. Fifty-seven poems in A undergo punctuation changes in B, such as the change from comma to semicolon, or from semicolon to period. This practice is followed consistently from B to C, and in none of the texts effects any radical substantive change.

In the A text, words such as *spirit*, *thy*, *thou*, and *him*, and other references to the Deity are usually uncapitalized, whereas they are usually capitalized in B but not always in C.

Between the B and C texts about one-third of the poems have no changes, some dozen see capitalization changes, and almost all sustain punctuation changes. Between A and C there are twenty-five poems with no change and eight with variations in capitalization and over twenty with punctuation changes. These changes are not important in themselves, however in these minor matters no edition is faithful to the manuscript. While the three editors were not dead to the minor duties of editing, they were at times over-zealous in making corrections when no corrections were needed.

Major interest should be with substantive textual variation. Between the A and B texts there are eighteen poems with textual variants of one or another of the nine types I have listed. Between B and C there are fifteen poems and between A and C fourteen with textual variation. In order to see the typical editorial method with which the poems were treated in the three editions, I have chosen three representative poems, "Life", "Nature", and "The Earth", in their transmission from manuscript through the three editions.

(To be concluded)

Byrne R. S. Fone

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THOMAS HOOKER'S FIRST PUBLICATION?

IT IS STILL SOMETIMES assumed that Thomas Hooker's *The Soules Preparation for Christ* (London, 1632) was his first published work. However, an earlier publication is his sermon "The Poore Doubting Christian Drawne unto Christ", which appeared in 1629, the year he was silenced by Laud, in a collection entitled *The Saints Cordials*.¹

"The Poore Doubting Christian Drawne unto Christ" should be of considerable interest to anyone whose concern is Colonial literature since it anticipates the major motifs and methods of its author's later and better known writings. Here Hooker already seems adept at stirring men's consciences so that their objections to accepting Christianity might be annihilated. Thus does the preacher perform his function of removing all "hindrances as really keep men from comming to take hold of Christ at all" as well as "those kindes of hindrances which doe not indeed deprive a man of title from Christ, but makes [sic] the way more tedious, that hee cannot come to Christ so readily" (pp. 347-48). Hooker does not discuss doubt in any modern sense; he treats the troubled conscience of the man who doubts himself and his election. Like the frontier evangelist and revivalist preacher who followed him in later centuries, Hooker's whole concern

1. William Irving Bartlett, *Jones Very: Emerson's "Brave Saint"* (Chapel Hill, 1942).
2. See *Jones Very der Dichter des Christentums* (Linz, 1903) for a German edition.
3. *Poems by Jones Very*, ed. William P. Andrews (Boston, 1883), p. 10.
4. Bartlett, p. 59.

5. Bartlett, p. 67.
6. Bartlett, p. 67.
7. Andrews, p. 13.
8. Bartlett, p. 136.

seems to be to motivate conversion and redemption.

In his sermon, Hooker adopts the baroque rhetoric which is found also in Sibbes; he leans very heavily on similitude, dialogue, and other devices recommended by the Ramist rhetoric.² For the modern reader, these devices provide some of the most interesting features of the sermon. For example, the work of sanctification within the elect is described in terms of grasping a staff: "you know the backe of a mans hand cannot take hold of the staffe, but let him turne the palme of his hand to the staffe, and then he can take it" (p. 357). So must the man who is elected turn his "soule to the promise" of grace; only then will he be able to grasp the sanctifying grace of God.

The rhetoric of the Puritan was not valued for its own sake, but for its practical value in nurturing faith and in turning faith into action. In sermon as in actual life, all things are to be done unto edifying. So Hooker warns against useless speculation about our election:

Looke as it is with a poore travelling man that lighteth among theeves, who come and promise to cary him a nearer way, and at last they bring him into a wood where no passengers come, and there they doe what they will with him: so it is with a poore soule, when the Devill gets him into these secret disputes of Gods eternall counsell, there are no passengers come this way, and therefore thou art voyd of succour. (pp. 354-55)

Like Bunyan's hero, Hooker's Christian is a "travelling man" who is a stranger and a pilgrim in this world. If he wishes to meditate, he should not lose himself in the dangerous by-paths of his imagination,

but should place his mind upon the joys of heaven. He should not be discouraged because he is not worthy to merit eternal happiness, however. Christ mystically

marries the Church to himselfe, and then he gives grace, and passeth over his estate to his Spouse. Were it not a wonderfull great folly, if some great King should make love to a poore Milkemaide, and shee should put it off and refuse the match, till shee were a Queene, whereas, if she will match with the King, hee will make her a Queene afterwards; so wee must not looke for sanctification, till we come to the Lord in vocation; for this is all the Lord requires of thee, to see thy sinnes, and be weary of them, and be content that the Lord Jesus shall reveale what is amisse, and take it away, and that the Lord should give thee grace, then the Lord will bring thee to himselfe, and thou shalt receive mercy from him, and then all thy corruptions shall fall to the ground. (p. 365)

The ultimate aim of this sermon is, of course, to set men onto the path to glory that they may be provoked "to labour for this blessed grace of GOD" (p. 366).

Clifford Davidson

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Kalamazoo, Mich.*

1. "The Poore Doubting Christian Drawn unto Christ" appears on pages 345-66 of *The Saints Cordials*, which is generally attributed to Richard Sibbes; however, the collection also contains the Hooker sermon and also probably at least two sermons by Robert Harris. Everett H. Emerson identifies the sermon as Thomas Hooker's first publication (Introduction to *Redemption: Three Sermons* by Thomas Hooker, Gainesville, Fla., 1956, p. ix).
2. Thus Hooker stands in contrast with John Cotton, an advocate of the plain style; see Perry Miller, *The New Eng-*

TWO POEMS FOR PAUL HAMILTON HAYNE

CATHARINE GENDRON POYAS (1813-1882) was an undistinguished South Carolinian poet whose verse is typical of the melancholy, sentimental tradition of 19th century versifiers in the South. Her volume of verse, *Year of Grief, and Other Poems*, published in 1869, is singularly banal, a good part of it being simply wartime doggerel and personal lamentation for dead friends. Yet the book does merit a brief glance because of two lyrics included in the collection. Dedicated to another South Carolinian poet, Paul Hamilton Hayne, these lyrics serve to give us additional insight into the man who later emerged as one of the better-remembered poets of the period. The two lyrics, "A Swell of Music" and a "Sonnet," were both written in 1862 to celebrate Hayne's public reading of one of his poems. They are, as Mrs Poyas states, "Addressed to Paul H. Hayne, After Reading his beautiful Poem, 'My Mother-Land!'"¹

In a letter to John Reuben Thompson, dated Fort Sumter, February 15, 1862, where Hayne was then stationed, Hayne commented that he had "written but one war-poem as yet".² Considering that in his *Complete Poems* (1882) he included "My Mother-Land" as the first poem of his section "Poems of the War", one might reasonably conjecture that it is this poem to which the letter refers. The subject

and tone of the lyric exhibit the type of verse which was soon to swell the poetry lists: patriotic, warring, sentimental verse which all Southern poets published—from minor newspaper-filler writers to such as Timrod and Lanier. "My Mother-Land" is addressed to South Carolina: "thou wert first to fling/ Thy virgin flag of freedom to the breeze".³ The poem is a jingoistic call to battle, fiery and fierce in its commands: "Prepare! the time grows ripe to meet/ Our doom!" (65) The South was asleep until South Carolina took the lead. Only when "shell and cannon shocked the vernal day" at Fort Sumter did the South rise (65). Although clearly authentic in its patriotic feeling, the poem soon dwindles into sentimental spurts of rhetoric.

At one point, however, Hayne uses the metaphor of the "ark that holds our shrined liberty", floating on the "red tide" of "our children's blood" (67). And it is here that one turns to Mrs Poyas' two lyrics. On hearing Hayne read "My Mother-Land" she too turned to the sea for expression. Hayne's music, she states, finds its birth in "the grand old sea!" (131) The effect of his verse is like being hit by a wave: we await another "half in dread,/ Half mad with wild delight" (132). And it is the sea which will cry "Victory" in the end. In writing this poem, she found the sea a suitable poetic device; for Hayne had been stationed at Fort Sumter, and in a footnote Mrs Poyas informs the reader of this fact.

With passionate dramatic intensity, Hayne concludes his poem on a prophetic note:

land Mind: The Seventeenth Century (Boston, 1961), pp. 352-53. Sibbes' method is described in William Haller, *The Rise of Puritanism* (New York, 1957), pp. 160-63.

My vision strays — o'er sky, and sea,
 and river —
 Sleeps, like a happy child,
 In slumber undefiled,
 A premonition of sublimer days,
 When war and warlike lays
 At length shall cease,
 Before a grand Apocalypse of Peace,
 Vouchsafed in mercy to all human
 kind —
 A prelude and a prophecy com-
 bined! (67)

Hayne is playing the role of prophet, foreseeing a peaceful future — doubtless with Southern victory implied. In one of Mrs Poyas' poems she picks up this prophetic suggestion, naming Hayne a seer in the classical tradition:

Is some prophetic bard enchained
 there
 Wild; old-world music in him? On his
 brow
 Wearing the classic laurel, even now,
 In this degenerate age? (132)

The forceful strains of "My Mother-Land" shall "stir each breast/ To noble daring" (132).

One can imagine the powerful and impassioned effect which Hayne's poem must have had on an audience already intoxicated with the fever of war. It was a call for action and a prediction of victory, but at the same time it was also an encomium for South Carolina, the first state to rise in rebellion. As Mrs Poyas sensed and expressed it in her "Sonnet": "the strain majestic seems to free/ The spirit from all weakness" (132). As a fellow poet and also South Carolinian, Mrs Poyas would naturally feel the influence of Hayne's stirring lines and would turn to poetry to record her reactions. For Hayne had roused in her "a kindred harmony". Writing in the sentimental,

patriotic style so beloved in the period, Hayne would indeed influence the score of other minor Southern poets whose "charmed hearts with those grand notes agree" (133). Mrs Poyas was certainly one of these. Yet she was one of the few who readily acknowledged her indebtedness in poetic fashion, writing two poems about another poem. And in doing so, she allowed us to add one more note to the literary career of Paul Hamilton Hayne.

Edward Ifkovic

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North Branford, Conn.

1. Catharine Gendron Poyas, *Year of Grief, and Other Poems* (Charleston, 1869), p. 131. Subsequent references are to this edition.
2. Daniel Morley McKeithan, *A Collection of Hayne Letters* (Austin, 1944), p. 51.
3. *Complete Poems of PHH* (Boston, 1882), p. 65. Subsequent references are to this edition.

"UNCITED WEST STORY": A DISSENT

In "An Uncited Nathanael West Story", *American Notes & Queries*, V (June 1967), 163-64, W. Keith Kraus says that "A Barefaced Lie", *Overland Monthly*, LXXXVII (July 1929), 210, 219, by N. West, is a "previously uncited" Nathanael West story later incorporated into *A Cool Million* (1934).

Mr Kraus errs, first, in that I cited "A Barefaced Lie" in a footnote to "Nathanael West: a Bibliography", *Studies in Bibliography*, XI (1958), 217, with a comment

QUERIES

"Black Bart" — Do you suppose that your readership could come up with an obituary for Black Bart? I do not know the date or circumstances of his death. His real name was Charles E. Boles (alias Charles E. Bolton), born in upstate New York, resident of Decatur, Illinois, before his career of road-agentry in California in the 1870s and 1880s. — *Richard H. Dillon, San Francisco.*

Secretary to O. W. Holmes — I keep reading in American Literature books that Mary E. Wilkins Freeman was private secretary to Oliver Wendell Holmes, the elder. I have never been able to find any proof of this. Can it be verified? — *T. Shaw, Baton Rouge, La.*

Story theme — Can readers cite the names of stories in history, fic-

tion, or legend, concerning a man having an affair with a woman or boy; and, subsequently, the woman or boy having an affair with the man's wife? The converse is also needed, that is, a woman having an affair with a man or girl, etc., etc. — *T. R. B. Robinson, Toronto.*

John T. Griffith, "of Natchez" — Can anyone furnish information concerning him, dates unknown. By the latter quarter of the 19th century he had published tales, poems, and Indian stories in annu-als and had his stories "highly com-plimented in England". Two titles are known by me — naturally by title only: "The Fawn's Leap" and "The Indian Bride". The former was included in a book called *American Love Tales* (Philadelphia: Jacobs, 1901), presumably in a series(?) "Short Tales for Travellers", with a "new edition" in 1908. Holders of copies of *American Love Tales*

that "neither by subject matter nor style does it seem to be written by Nathanael West".

Second, having re-read both "A Barefaced Lie" and *A Cool Million* in the light of Mr Kraus's note, I still think the earlier story does not seem to be by Nathanael West. Boulder Bill of the N. West story does not appear to me to be "used almost exactly in *A Cool Million* as the Pike County man"; and the story of the bears is certainly far more than "only slightly altered", as Mr Kraus phrases it. In "A Barefaced Lie", one of the bears has a packsaddle put on him, and in an extension of the story two more

bears are seen putting fish into a packsaddle on the original bear. In *A Cool Million*, the Pike County man merely tells "how four b'ars attacked me to oncet, and how I fit 'em all single-handed". To say that the second account is a "transition" from the first is a vast over-statement.

The one similarity in the two episodes is that the teller of the tall tale is laughed at, which is hardly sufficient reason for N. West and Nathanael West to be thus considered the same person, retelling the same story.

William White
Wayne State University

recorded in NUC report lost or missing copies. I am desirous of locating copies of the texts and information about the elusive author. — J. S. Hartin, *University, Miss.*

Henry Bergh and Longfellow —

It has been asserted in 20th-century biographical writings about Henry Bergh (1813-88), called in his DAB sketch the father of the anticruelty movement in the United States, that Longfellow was paying a tribute to him when he wrote in the Interlude following "The Bell of Atri", *Tales of a Wayside Inn*, Part Second:

Among the noblest in the land,
Though he may count himself the
least,

That man I honor and revere
Who without favor, without fear,
In the great city dares to stand
The friend of every friendless beast,
And tames with his unflinching
hand

The brutes that wear our form and
face,

The were-wolves of the human
race!

The application to Bergh's work in New York City is certainly appropriate. The chronology seems to be all right. But — *did* Longfellow have Bergh or any particular individual in mind when he wrote these lines? — Gerald Carson, *Millerton, N.Y.*

Lost creed or verse — In the late 1920s I learned a creed or verse, in connection with a high school history and civics course, which went something as follows: "If you are ever tempted to say a word or do a thing that shall put a cross between you and your country, your home and your family, [etc.,

with something about praying to God in His mercy to take you back to his own . . .]". I am seeking the full text and a reference to its source; also any printed versions of it. — Mrs Charles C. Tirpik, *Bessemer, Mich.*

REPLIES

Elephant meat (VI: 41) — A former medical missionary to the Congo in the 1930s has told me that he has heard that some natives have eaten the African pygmy elephant for ritual purposes. He has no documentation. I have read in the past, but cannot remember where, that a mastodon carcass, frozen since Pleistocene times, was found in Siberia or Alaska and that the meat was unfrozen and fed to the huskies. — Lawrence S. Thompson, *Lexington, Ky.*

Mayor's posts (V:56) — Two lampposts now stand at the entrance to Gracie Mansion in New York. Until this beautiful old home became the official "White House" of the Mayor of New York there was no official residence. The mayors lived in their own private homes which were marked by lampposts at each side of the entrance. The City continued to maintain the lampposts after the mayor left his office and if the family wished it, continued to maintain them after his death. The custom began in the early 19th century, possibly as early as the 17th century. In 1892 there were thirteen houses so marked. After 1900, when several mayors lived in apartment buildings, the custom was followed

only when the mayor lived in a one-family dwelling. The best reference to New York's mayoralty lamps appeared in the *New York Herald*, 10 Jan. 1892. It is illustrated with line drawings of six houses in New York, showing the lampposts at each side of the entrances. — *Gerald D. McDonald, New York Public Library.*

EDITORS' NOTES & READING

AN&Q proudly lists among the publications in which it is abstracted or indexed (see p. 66) the *Annual MLA International Bibliography* which, as Association Bibliographer Harrison T. Meserole points out, is published within six months after the close of the current year in both the journal *PMLA* and in hard-bound format by the New York University Press, thus antedating most other services in the field. All relevant AN&Q items are listed, properly classified, and indexed by author in the *MLA Bibliography*.

The University of Houston Library has recently published an illustrated calendar of its collection of the American Revolutionary War papers of Colonel Israel Shreve. *The Shreve Papers, 1776-1792: the Gift of Emily Scott Evans* lists 64 lots of letters, manuscripts, broadsides, etc. These complement the Shreve papers at Rutgers University and photocopies of each collection are now deposited with the originals in Houston and New Brunswick.

One of AN&Q's contributors, Professor Burton R. Pollin of the Bronx Community College of the City University of New York, has recently had published *Godwin Criticism: a Synoptic Bibliography* (Toronto: University of Toronto Press, 1967; \$18.50), which will be of tremendous interest to the many scholars whose work is affected by the writings and opinions of William Godwin. The book charts the far-reaching influences of all of Godwin's work in its listing of some 3500 entries in more than ten languages pertaining to his life and writings. For our readers, the volume has a very special interest, not only for the reason that it is computer produced, but because Professor Pollin's interesting Introduction and a preliminary statement, "Programming the Book", by George Wahl Logemann, both explain literary computerization in plain language and take the fear out of the application of computer technologies in the humanities — in fact they make the whole idea seem more logical and simpler than anything we have read up to now. Here, for one type of bibliographical work, is a basic statement for all scholars to read and profit from.

General Microfilm Company (100 Inman Street, Cambridge, Mass. 02139) announces that a selected collection of 19th-century English fiction will be offered on 35mm microfilm. The initial selection will be based on Michael Sadleir's *XIX Century Fiction, a Bibliographical Record* (Cambridge, At the University Press, 1951; 2 vols.) but significant editions not recorded by Sadleir will also be included. The purpose of this microfilm collection

is two-fold: to make generally available fiction titles that are now scarce (including a large proportion in the early half of the century), and to furnish in permanent form titles that are on bad paper (including a large proportion published after 1870). The price of the film will be .0125 cents per page. It is expected that some 50,000-75,000 pages will be furnished each year (thus amounting to an expenditure of \$625-\$935 a year). Special terms can be arranged.

"This is a book of creative translations that aspires to demonstrate without fustian footnotes and humorless explanations that Marcus Valerius Martialis, the greatest epigrammatist of first-century Rome, is still the funniest poet alive", thus Philip Murray introduces his *Poems After Martial*, another lovely book from Wesleyan University Press (87pp; 1967. \$4.50). Martial's vice and folly, wit and humor, vie for new expression in every succeeding age, and this new reading will delight the present generation and continue the illustrious Roman's happy reputation. Indeed, it will do more than that: it will also send the smitten reader to earlier translators' interpretations which he will now read in a new light of understanding and interest.

Contractors working on the foundations of an apartment building in Amelia (Perugia) discovered a series of Roman monuments in what is thought to have been a major burial ground. Among the findings is a half-ton marble lion, which decorated a tomb.

An unusual contribution to the literature about the assassination of President Kennedy is "A Study of Lee Harvey Oswald: Psychological Capability of Murder", by David Abrahamsen (*Bulletin of the New York Academy of Medicine*, October 1967, pp. [861]-88. Dr Abrahamsen is a member of the Board of Governors of the Center for the Study of Violence at Brandeis University, and Psychiatric and Medical Director of the Foundation for the Prevention of Addictive Diseases, New York City. The article presents material from the forthcoming book *The Violent Society*, and analyzes the psychosexual components of Oswald's action.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky, Lexington, Kentucky. Reference books published abroad should be sent to him directly to consider for review.

The latest volume in Larousse's series of "Les grands peintres" is Emma Micheletti's *Rubens* (Paris: Librairie Larousse, 1966; 15pp., 1 XIV pl.). This stately series already includes volumes on Rembrandt, Watteau, Botticelli, Goya, Gauguin, Raphael, Delacroix, and Dürer. The reproductions by the Istituto Geografico de Agostini in Novara are impeccable. Miss Micheletti's critical introduction and commentaries are a permanent contribution to the literature on Rubens.

One of the most remarkable reference books of our time is Carlo Tagliavini, *La corretta pronuncia italiana* (Bologna: Casa Editrice Libreria Capitol, 1965; 323pp., LII recordings; the printed volume and the recordings in two slip-cases: L30,000); from the time of Ennius, who had three mother tongues (Latin, Greek, and Oscan), Italy has been a linguistically confused peninsula. Beginning in the twelfth and thirteenth centuries, a standard literary language has gradually evolved (not the only literary language!). Today there is a generally accepted standard. In fifty-two lessons Professor Tagliavini has analyzed the basic phonetic characteristics of modern Italian words, Italian dialect words, Greek words, Latin words, and words from miscellaneous languages. The text is richly illustrated with photographs and diagrams of positions of the speech organs.

The first volume of *Meyers kleines Lexikon* (Leipzig: VEB Bibliographisches Institut, 1967) covers A-Globus, and the whole work is to be complete in three volumes. Basically, this work is a resumé of *Meyers neues Lexikon* (9 vols.), but most of the basic facts in the larger work are included in the some 60,000 entries. In the three volumes of the smaller work there will be about 1,800 illustrations in the text, 240 plates, and 200 maps in color and in black and white. Two months' use of this first volume as a desk reference have proven its accuracy and up-to-date-ness, even including the latest African republic and its latest officials.

Gerhard Ewald, *Johann Carl Loth 1632-1698* (Amsterdam: Menno Hertzberger, 1965; 187pp., 70 pl. with 180 reproductions; \$32.00; distributed in the United States by Abner Schram, 1860 Broadway, New York 10023), is the definitive monograph on "Carlotto", one of the key figures in the German and Italian baroque tradition of the second half of the seventeenth century. For biographical details Ewald has used archives in Venice, Padua, Florence, and Munich which were previously unknown to scholars. Perhaps most important is the detailed catalogue which records over 800 paintings and drawings by Loth. Further, many of some 180 illustrations have never appeared in print before. There is a comprehensive bibliography of works about Loth.

BOOK REVIEW

DARLINGTON, William. *Memorials of John Bartram and Humphry Marshall*. [Facsimile of the edition of 1849 with new material by Joseph Ewan: *Classica Botanica Americana*, Suppl. I] lii, xv, 585pp. N.Y.: Hafner, 1967. \$20.

"A large remnant of the epistolary correspondence, between our two venerable Pennsylvanians and their distinguished contemporaries, is happily rescued from present oblivion: and, if the Editor is not utterly deceived by his own passion for such antiquities, he persuades himself that the lovers of nature, and the admirers of native worth amongst us, will regard with interest the illustrations of character, and of the times, which that correspondence exhibits". Happily indeed! Historians of botany and students of the Colonial period know the letters Darlington rescued from oblivion, but the general

reader of today who does not know them has a treat in store. Darlington's text contains only brief formal biographies of Bartram and Marshall, but over 500 pages of letters, and what letters they are!

The cast of characters is impressive enough in itself. John Bartram, our first great native botanist, and his son William Bartram; Humphry Marshall, first American to write a book wholly devoted to botany; Peter Collinson, the London merchant and amateur botanist to whom Bartram sent specimens and seeds in profusion; Hans Sloane; J. J. Dillenius; William Byrd; Cadwallader Colden; Mark Catesby; John Fothergill; J. F. Gronovius; Peter Kalm; Benjamin Franklin; Linnaeus; John Clayton; Alexander Garden; Daniel Solander (who invented the Solander case to preserve botanical specimens, not rare books); Thomas Jefferson; G. H. E. Mühlenberg; Joseph Banks; Caspar Wistar; John Lettsum, and many others.

The reader will find himself tracing a series of stories as he reads the letters. The dominant story is that of the passion of John Bartram and Peter Collinson for the exploration of the botany of the New World. As Bartram wrote to Collinson, "The account of Reaumur, about bees and wasps, was very entertaining. I love Natural History dearly". Dearly as they both loved "Natural History" the correspondence between Bartram and Collinson contains many references to money, because Collinson paid Bartram for the specimens he received and Bartram often seemed to feel that he was not paid enough. At first it seems as if Bartram was greedy, but it gradually becomes evident that he was not rich and that he made many sacrifices in order to botanize. Buried in the letters are many clues to the efforts of Collinson, Bartram, and Franklin to solve the problem of paying the costs of scientific study. The pursuit of those clues should provide an interesting study of that problem in a very early stage of its development in the United States.

The same threads of a passion for botanizing, and problems about money to pay for it, can be traced through many letters which tell of the chancy development of "my little botanist", William Bartram, into one of the great

early botanists (and the greatest botanical illustrator) of the United States of the late Colonial and early Federal periods. "My son William hath drawn most of our real species of Oaks, and all of our real species of Birches, with an exact description of their particular characters, not according to grammar rules, or science, but nature". "My son William is just turned of sixteen. It is now time to propose some way for him to get his living by. I don't want him to be what is commonly called a gentleman. I want to put him to some business by which he may, with care and industry, get a temperate, reasonable living. I am afraid that botany and drawing will not afford him one, and hard labor don't agree with him". "I am well pleased that Billy gives you such satisfaction in his drawing. I wish he could get a handsome livelihood by it. Botany and drawing are his darling delight; am afraid he can't settle to any business else". "Last night, I was with our friend Benjamin [Franklin], and desired his further advice about Billy . . . he sat and paused awhile, then said that there was a profitable business which he thought was now upon the increase . . . and that was engraving; and which he thought would suit Billy well". By 1764 we do not hear much of plans for Billy, by then 25, to earn a living and Collinson writes, "William was a very ingenious lad, but I am afraid made some mistakes, that I heard nothing of him". And further, "But I am concerned that Billy — so ingenious a lad — is, as it were, lost in indolence and obscurity". Two years later Collinson has seen "some of Billy's fine drawings. I am glad to see that he has not lost that curious art, which so few attain. I wish it could any way turn to his profit". In 1766, William Laurens writes of Billy's effort to farm a plantation in East Florida, "no colouring can do justice to the forlorn state of poor Billy Bartram". After all these difficulties it is a relief to read, in 1768, that Dr John Fothergill has offered to pay Billy for some drawings of plants and animals. Collinson made this arrangement with Fothergill just 24 days before his own death, so it was a near thing for Billy who might not otherwise have departed in 1773 on his travels for Fothergill, which were

to produce the magnificent Bartram-Fothergill drawings (which have recently been insured for \$50,000). The same journey was, of course, to result in his *Travels Through North and South Carolina*, with its "enchanting and amazing chrystal fountain", with its creek which "meanders six miles through green meadows" and with all its other contributions to the *Road to Xanadu*.

In addition to the letters, the *Memorials* includes a 21-page biography of John Bartram, a nine-page biography of Humphry Marshall, and Darlington's seventeen-page history of botany in North America from 1635 to 1848. To the facsimile of the original volume Dr Joseph Ewan has added a brief introduction, detailed chronological outlines of the lives of John Bartram and Humphry Marshall, an index of personal names, and an index of plant names. The index of personal names contains an appendix listing the names of the ship captains mentioned in the correspondence. Professor Ewan points out that these captains made an important contribution to botany through the pains they took to transport specimens to and from the Colonies, and very reasonably suggests that a study of these seamen would be worthwhile. Since they probably played an equally important role in the transmission of all sorts of cultural and scientific importance during the Colonial period this suggestion might indeed be worth pursuing.

Although identified as a Supplement, Darlington's *Memorials* is one of the earlier volumes to appear in the *Classica Botanica Americana* series. Professor Ewan, as General Editor of that series, and Harry Lubrecht, of The Hafner Publishing Company, deserve the thanks of the general reader and of the scholarly community for making available the various titles in the series, nearly all of which contain material not only fundamental to the history of botany in the United States but also of considerable general historical interest.

In 1767 Peter Collinson wrote to John Bartram, "My dear John, don't be astonished at anything. We remember and forget, forget and remember. Some years ago I wanted the *Agave*; being disappointed, I thought no more of it; but looking over the *Flora Virginica*, it re-

vived again; and so we go on, until we forget ourselves, and are soon forgot". Collinson, Bartram, Marshall, and their circle will not be "soon forgot". This new printing of Darlington's *Memorials* will help carry their memory forward once again just as the original edition did in 1849. — Paul F. Crane, *The Rockefeller University, New York, New York*.

PUBLICATIONS RECEIVED

(continued from p. 66)

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- Humecker, James. *Chopin: the Man and His Music*. [1900]. New Intro., Footnotes, & Index by Herbert Weinstock. 239pp. N.Y.: Dover Publications, 1967. Paper, \$1.75
- Illyés, Gyula. *People of the Puszta*. [*Puszták Népe*]. Trans. by G. F. Cushing. 308pp. Budapest: Corvina Press [order from Kultura, P.O.B. 149, Budapest 62], 1967. No price.
- Isham, Norman Morrison. *Early American Houses* [1928]; and *a Glossary of Colonial Architectural Terms* [1939]. (Architecture & Decorative Art Series, Vol. 10). Illus. 2 vols. in 1. N.Y.: Da Capo Press, 1967. \$10.
- Kane, Paul. *Wanderings of an Artist Among the Indians of North America* . . . [1859; rev. 1925]. Illus. lxiv, 329pp. Rutland, Vt.: Charles E. Tuttle, 1968. \$7.50

- Lutnick, Solomon. *The American Revolution and the British Press, 1775-1783*. 249pp. Columbia: University of Missouri Press, 1967. \$6.
- Medlin, Faith. *Centuries of Owls, in Art and the Written Word* [an iconography of owls]. 83 Illus. 93pp. Norwalk, Conn.: Silvermine Publishers, 1967. \$5.95
- Merriam, Alan P. *Ethnomusicology of the Flathead Indians*. (Viking Fund Publications in Anthropology, No. 44). 403pp. Chicago: Aldine Publishing Co., 1967. \$8.95
- Murray, Philip. *Poems after Martial*. 87pp. Middletown: Wesleyan University Press, 1967. \$4.50
- Newman, Ernest. *Hugo Wolf* [1907]. New Introd. by Walter Legge. Ports. & Facs. xxi, 279pp. N.Y.: Dover Publications, 1967. Paper, \$2.25
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AMERICAN NOTES & QUERIES

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEW

PUBLICATIONS RECEIVED

EDITORS' NOTES & READING

The completely satisfactory Spanish-English, English-Spanish dictionary is probably as far away from us as the most urgent desideratum of American history: a scholarly unprejudiced history of the War Between the States from the Southern viewpoint. *Langenscheidt's Standard Dictionary of the English and Spanish Languages: First Part, English-Spanish* (New York, Barnes & Noble, 1966; 567pp.); *Second Part, Spanish-English* (1966; 502pp.), compiled by C. C. Smith, G. A. Davies, and H. B. Hall, approaches this standard of excellence. To combine the essential elements of the traditional and the current Castilian and Hispano-American idioms in a single volume (priced at \$4.95) is a major service to students and to those who use the colloquial Spanish of either hemisphere. Here is the best available bilingual dictionary of the Spanish of both hemispheres.

If Karl Steuerwald's *Taschenwörterbuch der türkischen und deutschen Sprache* (Berlin, Langenscheidt [distributed in the U.S.A. by Barnes & Noble], 1966; 551, 618pp.; about \$5.00) had been

available to this reviewer some fifteen years ago, life would have been much easier in a not-yet Anglo-Americanized Turkey. At that time, and until the present, we had no practical and inexpensive but reasonably comprehensive bilingual dictionary for Turkish and any major European language. Steuerwald's dictionary is historically and phonetically accurate, and it gives full cognizance to modern interchanges of words, idioms, and even syntax.

To compare the qualitative merits of European art books is a pointless exercise, but it is safe to describe Ernst Schäfer's *Das Dresdner Elbtal und sein Handwerk* (Berlin, Verlag der Nation, 1967; 161pp., MDN 18.50) as one of the most handsome of all regional picture books showing landscape, architecture and art in impeccable photography. Marred only by a few politically necessary pictures of drab federal-housing-project-type buildings, this book penetrates the essential elements of the art of Upper Saxony from the high middle ages through the last century. Other volumes in the series are *Mecklenburg und sein Handwerk*, *Der Harz und sein Handwerk*, and *Die Lausitz und sein Handwerk*, all priced at MDN 18.50. — LST

(continued on p. 91)

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

CHAUCE'S MONK: BALDNESS, VENERY, AND EMBONPOINT

AMONG THE MORE AMUSING of Chaucer's risqué puns is the pilgrim-narrator's bland observation that the Monk was an "outridere, that lovede venerie".¹ Only once, to my knowledge, has this line been glossed so as to indicate the ambiguous allusion—to hunting and to amorous dalliance.² One would like to assume that this is due either to its obviousness or to a becoming modesty on the part of editors, but the real explanation, one fears, lies in a curious reluctance to admit that the poet is capable of anything more than an occasional play on words. Since the *OED* cites 1497 as the earliest occurrence of "venery" in the amorous sense, we may assume that its editors, too, failed to recognize the pun. The fact is, of course, that the Latin word *venus* (gen. *veneris*) was regularly employed in classical and medieval medical treatises to refer to sexual intercourse; "venery" is frequently regarded, in fact, simply as one of

several desiderata in a general medical regimen (or, occasionally, as a danger to be avoided). Celsus, for instance, notes with respect to disease of the liver: "*Balneum rarum res amat, frequentiore in ieiunio vomitum. Si aestas est, in mari natare commodum est. Ubi convaluit aliquis, diu tamen alienus ei veneris usus est.*" Another disorder obliges the patient to abstain "*a vino, balneo, venere*".³ Among the Salernitan *Questiones physicales* we find the inquiry: "*coitus nexu cur bruta statuto/ Tempore delectent et pronom qualibet hora/ Sit genus humanum veneri? . . .*"⁴

It seems likely, therefore, that Chaucer's familiarity with the inflected forms of the Latin word was the basis for the English pun. But it also finds a supporting undertone in the references to the Monk's interest in "prikyng and [in] huntyng for the hare",⁵ and to the "love-knotte" flaunted on his gold pin. All of this innuendo adds up to a facetious explanation of one of the Monk's outstanding physical characteristics: "His heed was balled, that shoon as any glas". Pliny's *Natural History* was the classic source of the idea that baldness is rarely seen in women, never in eunuchs, and not in anyone at all prior to performing the works of Venus ("*ante veneris usum*")—a notion which was common in medieval natural questions and problemata like the *Questiones physicales*. The Salernitan author at one point ponders: "Why is a woman's head unacquainted with the unsightly defects of baldness, when men suffer ills without number through it?"⁶

Indeed, the moral perspective from which we are invited to scrutinize the Monk's character can not obscure a certain medical in-

terest on Chaucer's part; these two perspectives, moreover, sometimes merge in a complicated and subtle conceit, as in the couplet: "And eek his face [shoon], as he had been enoyant./ He was a lord ful fat and in good point". (vv. 199-200).

The phrase "in good point", as Skeat has noted, simply translates the French *en bon point*, which meant approximately "healthily plump". But that it is very probably related to — perhaps derived from — the medical concept of *euexia*, is borne out by consulting technical discussions of obesity. Caelius Aurelianus, for example, alleges that "many physicians and trainers believe that the treatment for reduction of the flesh is an adjunct of the rules of hygiene. They consider the common characteristic of the condition under discussion to be what they call *epidosis* ['increase'] or *euexia* ['good habit of body; embonpoint'], that is to say, increase in corpulence".⁷ Since "anointing" with medicinal oils was frequently recommended as a health measure, it is this potential meaning of the word "enoynt" which is brought out by the medical connotation of the phrase "in good point", while it does not nullify the further ironic allusion to sacramental unction. Thus, the Monk's portrait is not merely one more satirical thrust at the figure of the "hunting monk," or even simply of the lascivious ecclesiastic, but combines both of these in a kind of medical case history of a pampered body grown to obesity.

Obesity, of course, was a disease, formally treated as such by the physicians. The above quotation from Caelius appears in a chapter

headed "De Superflua Carne, Quam Graeci Polysarcian Vocant".⁸ Caelius details the obvious characteristics and the expected treatments — mainly diet and exercise — and he contravenes the opinion of those doctors who recommend venesection, purgatives, enemas, and coitus (*venerem*); such practices weaken the body, and, presumably, aggravate the condition. Among the foods permitted the patient are only the drier sorts of fowl and game animals ("avium sicciora vel agrestium"), which recalls the Monk's propensity for fat swans, and the fact that all his casual epithets (such as "a pulled hen", or "an oystre") reflect a habitual preoccupation with rich food. It is difficult to conceive of the Monk following any regimen for reducing obesity, certainly not by the "baking in the sun", or "dry steamings" ("siccis vaporationibus") recommended by Caelius for inducing perspiration.⁹ Yet, curiously, the head of this fair prelate, we are told, "stemed as a forneys of a leed". This detail, however, may be illuminated by reference to another of Caelius' theories, namely, that the head receives the vapors arising from decomposing food, "for the pneuma naturally seeks higher levels and carries these vapors from the lower parts through the windpipes and the esophagus, which are, so to speak, the major chimneys [*maiora fumararia*] of the body".¹⁰

Finally, it may be noted that in his adamant refusal to "studie and make hymselfen wood,/ Upon a book in cloystre alwey to poure" (vv. 184-85), the Monk has put himself beyond help of the most efficacious cure in Caelius' medical

closet, that of getting the patient "to apply himself intensively, indeed more so than is necessary, to mental concerns and problems. In fact, it is because of this type of application that studious persons generally have thin bodies, for they are continually sharpening their minds with thought and discussion . . .".¹¹ (Reason enough why the Clerk of Oxenford is a "forpynded goost"! Obviously, in the last analysis, it is the Monk's immoral dimensions and not his medical symptoms which shape our response to his character, but much of the point of the portrait is a result of Chaucer's conception of his daily program as, in one sense, a monstrous distortion of a regimen of health.

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THE DOUBLE DESERTION OF EVERYMAN

IN DISCUSSING SOPHOCLES, Richmond Hathorn notes that Antigone is both sealed in a cave to starve, and hanged. He feels that this double means of death could be "a sign that varying traditions were somehow synthesized".¹ Hathorn's idea appears sound within his tracing of ritual influences in Greek drama — so sound that perhaps it may be applied to a much later play where the threads of folklore, religion, and seasonality were knotted once more into the dramatic pattern. I speak of the morality, *Everyman*, and suggest that the central figure is twice deserted by his friends because the playwright combined two basic varieties of a single story into one double plot. The first variety assumed that good deeds were an external possession and linked them with Fellowship, Kindred and Cousin, and Goods. The second type assumed good deeds to be a more personal trait and associated them with Beauty, Strength, Discretion, Five Wits, and Knowledge. (The question of which came first, the English *Everyman* or the Dutch *Elckerlijc*, can be ignored here since each play contains both series of desertions.)

1. *Canterbury Tales*, A 166. References to Chaucer's text are to *The Works of Geoffrey Chaucer*, ed. F. N. Robinson, 2nd ed. (Boston, 1957). Further references are made parenthetically in the text.
2. By R. A. Pratt, in his edition of Chaucer selections in *Masters of British Literature*, ed. Gordon N. Ray, 2 vols. (Boston, 1958), I, 27; "Venerie: the worship of Venus".
3. Celsus: *De Medicina*, ed. W. G. Spencer, 2 vols., Loeb Classical Library (Cambridge, Mass., 1935), I, 322 and 332.
4. *The Salernitan Questions*, ed. Brian Lawn (Oxford, 1963), p. 172.
5. "Pricking" is sometimes an obscene pun in Shakespeare; it may well have been current in this sense in Chaucer's day. The hare was often a symbol of lechery [see Beryl Rowland, "'Wood . . . as an Hare' (*The Friar's Tale*, 1327)," *N&Q*, 10 (1963), 168-89.]
6. Lawn, *Salernitan Questions*, p. 166. On this point I am indebted to the editor's note (n. 153) on p. 190.

7. Caelius Aurelianus, *On Acute Diseases and On Chronic Diseases*, ed. & trans. I. E. Drabkin (Chicago, 1950), pp. 992-93. The bracketed translations are the editor's. Caelius was an important link in the transmission of classical medicine to the Middle Ages.
8. *Ibid.*, pp. 992-1001.
9. *Ibid.*, pp. 994-95.
10. *Ibid.*, pp. 460-61.
11. *Ibid.*, pp. 1000-1001.

The betrayals by Fellowship, Kindred and Cousin, and Goods are usually traced to a similar story in the eighth-century book of *Barlaam and Josaphat*. Less has been said about sources for the later defections of Beauty, Strength, Discretion, Five Wits, and Knowledge. Both series of desertions end when Good Deeds vows to go with Everyman to his final judgment. Some recent criticism has avoided the long-standing *Everyman-Elkerlijc* chronology dispute in order to analyze the dramatic structure of *Everyman*. But even a critic so thorough as Lawrence V. Ryan, who notes the double climax provided by the two series of desertions, overlooks the possibility of a double source. He assumes that the second set of friends is "an innovation of the author".² Perhaps the author did not innovate by creating a second betrayal plot but rather by combining two extant versions of a single story to produce an interesting variety of repetitions.

A more recent analysis by Thomas F. Van Laan divides the play into a two part structure in which Everyman's descending fortune changes to an ascending one after the entry of Good Deeds. Calling the second part of the play an ascending line of fortune makes Van Laan see the defections of Beauty, Strength, Discretion, Five Wits, and Knowledge as modest mishaps which Everyman understands and accepts with only a show of despair.³ I find Everyman's despair over these desertions too convincing for his supposedly ascending fortune. A greater stumbling block for Van Laan's "descent-ascent" pattern is the strong

similarity shared by the two sets of desertions. The defection by the first series of friends is largely what makes Van Laan call the first half of the play a descent. A second series of desertions, coming so close upon the first, could hardly have impressed the play's spectators as a sign of Everyman's improving lot. Fortune's wheel toppled him once in this way and it is more likely to topple him again than it is to raise him in the same manner.

Van Laan finds the second group of friends far more worthwhile than the first.⁴ This should be qualified by a reminder that Fellowship, Kindred, and Cousin are not necessarily evils to be shunned any more than Beauty, Strength, and Knowledge are always virtues to be sought. I find no reason to think that the later, "worthwhile" set of friends stem from any tradition except the one which also produced the earlier, "less worthy" companions. The common ancestry of the two groups is shown in the fact that the faithlessness of both is dramatized against the same norm — the loyalty of Good Deeds. G. R. Owst notes a homily recorded by John Bromyard, a 14th-century Dominican, in which the desertions of strength, beauty, and worldly wisdom (Knowledge and Discretion) are joined with the loss of goods.⁵ The roots of the morality draw deeply from the tradition of homiletic sermons and here is a case where the two branches of the *Everyman* desertion plot are joined into one bough.

The tradition whereby the dying man seeks help from characters

representing personal traits rather than external possessions is to be found in the morality fragment, *The Pryde of Lyfe*. Here *Rex Vivus* foolishly trusts Strength (*Primus Miles Fortitudo*) and Health (*Secundus Miles Sanitas*) to support him against Death. Although the second half of this manuscript has been lost, Henry de Vocht thinks that *The Pryde of Lyfe* "was, without doubt, a model for *Everyman*".⁶ If he is right, then the influence of this model shows itself most clearly in the second series of desertions where the deserters are *Everyman's* personal faculties, including Strength. Another analogue involving betrayal by personal powers has been found in a "lytell treatyse of the dyenge creature" printed by Wynkyn de Worde in 1507. The dying man is rejected by "Good Angel", "reason drede & consyence", and "fiue wittes".⁷

The Pryde of Lyfe and de Worde's "lytell treatyse" offer analogues for the desertions by Beauty, Strength, Discretion, Five Wits, and Knowledge much in the same way that *Barlaam and Josaphat* offers an analogue for the desertions by Fellowship, Kindred and Cousin, and Goods. The distinction which the *Everyman* playwright made between characters representing external possessions and those representing personal faculties must have had a precedent in the similar distinction just noted in some of the playwright's likely sources.

Could it be that the desire for completion which led the mystery play writers to extend their cycles from the Creation to the Judgment, which leads ballad singers, even

today, to include every known verse of a song in their performance, also could have influenced the *Everyman* playwright when he found himself faced by two varieties of his source story? If this is so, then combining both types into one double-desertion plot was his most obvious course. *Everyman* loses his associates and external possessions when warned of his coming death. Later he loses his own personal powers at the very brink of the grave. Putting the two distinct series of desertions in this order rather than the reverse was the work of sound dramatic instinct—the same sense which grasped the challenge of divergent source material as less an obligation than an opportunity.

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1. *Tragedy, Myth, and Mystery* (Bloomington, 1962), p. 63.
2. "Doctrine and Dramatic Structure in *Everyman*", *Speculum*, 32 (October, 1957), 729.
3. "*Everyman*: A Structural Analysis", *PMLA*, 78 (December, 1963), 465-475.
4. Van Laan, 427.
5. *Literature and Pulpit in Medieval England* (New York, 1961), pp. 224, 527-528.
6. *Everyman: A Comparative Study of Texts and Sources, Materials for the Study of Old English Drama*, n.s. 20 (Louvain, 1947), p. 179.
7. See Helen S. Thomas, "Some Analogues of *Everyman*", *Mississippi Quarterly*, 16 (Spring, 1963), 97-103.

A NOTE ON THE JONES VERY EDITIONS

(Concluded from p. 69)

In the manuscript to "Life" the second line reads: "But still with deeper roots grow fixed in Thee". Beginning with A, Emerson's text, the three editions all read: "But, to grow fixed with deeper roots in thee". In the manuscript line six reads: "Where moss grown trunks their rigged branches rear", while A and B have: "Whose moss-grown arms their rigid branches rear", and C, revising even further has: "Whose spreading boughs a friendly shelter rear". Finally, the couplet in the manuscript reads: "For none the bridegrooms supper shall attend,/ Who will not hear and make his word their friend". A and C, curiously, concur, but B, Andrews' text, has: "For all the bridegroom's supper shall attend/ Who humbly hear and make his Word their Friend". A softening of Very's rigorous theology perhaps?

In "Nature" the manuscript reads in lines five and six: "The flower that on the lovely hill-side [sic] grows,/ Expects me there when springs its bloom has given". A and B are the same, but C changes this to: "The flowers that on the lovely hill-side grow/ Expect me there when Spring their bloom has given". Here, certainly some emendation was necessary, but the substantive change of *its* to *theirs* goes beyond legitimate emendation. So too Emerson's many changes go beyond that legitimate point.

One last example will suffice to show the many variations which exist in the three editions. Here Emerson and Clarke are faithful to

the manuscript of "The Earth" which reads in line seven: "But thou wouldst give me fruit for every bough", whereas Andrews changes a nice conceit to the pedestrian "But they should gather fruit from every bough". Very's occasional metaphysical manner was not, apparently, understood by his later editors.

These variants show that each editor in one way or another had a hand in altering Very's poems, and that in the last two editions this emendation was without authority. Very's desire not to change his poetry was ignored by his later editors, and apparently, by Emerson too. It is unlikely that any of the men had any but the best intentions in their extensive revisions, but certainly their editorial practice invalidates any of the editions which might claim to be definitive. What all of the editors have done is to alter Very's idiosyncratic spelling and punctuation, but when doing more than that, they have also changed the particularly unique quality of the poems themselves.

Emerson's hand, for example, is manifest in his edition in two ways. First in the minor editorial changes in punctuation and the like, and the second in major substantive textual changes, changes which Emerson seems to have felt were more suitable to the integrity of the volume. Though we cannot be sure of the part played by Very in this edition, we can speculate that Emerson's own "divine afflatus" was certainly operative. Some of Emerson's emendations are acceptable and defensible, but if Emerson is responsible for altering "But still with deeper roots grow fixed

in Thee", to "But, to grow fixed with deeper roots in Thee", then he is culpable editorially and aesthetically.

It is more difficult to be sure of the procedure of Andrews in his compilation of the second edition. Apparently he combined the manuscripts and the first edition. The point is that the variations between A and B must have some source. If Andrews worked from the manuscripts (as he obviously had to for those poems not included in the first edition), which in the case of variations between editions we might at first assume, are his changes based on manuscript readings or did he too exercise a sovereign will? When the manuscripts are compared with the B text it soon is apparent that Andrews too was responsible for changes in the text, and these certainly without the authority that Emerson may have had. Considering this, the textual validity of the Andrews' edition is questionable. Had Andrews been uniform in his choice of text, his book, sympathetically and intelligently arranged as it is, would not present the evidence of three hands working on it. Had he reproduced the manuscripts faithfully, as he should have done, or had he even followed Emerson's edition, he might not have erred. But he chose instead to combine manuscript and first edition and compound the error with his own editorial tinkering.

Freeman Clarke seems to have had less confidence in Very's inspiration than Emerson, for we find him editing and changing as much as Emerson or Andrews. Often he discards one of Andrews' emendations for the Emerson version, or

else reverts to the manuscript, but on the whole he follows Emerson's edition more closely than Andrews' version or the manuscripts. Clarke too, did not hesitate to make his own, and extensive, emendations, as I have shown earlier. The greatest damage Clarke does to Very, when he does emend the poet's lines, is to almost invariably weaken them.

From these remarks, it should be clear, as Yvor Winters has pointed out, that a definitive edition of Very's poetry is overdue. It is to be hoped that this edition, when undertaken, will be more in accord with the spirit, not only of God, but of Very himself.

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QUERIES

"Pulling the rug . . ." — What is the origin or earliest use of the familiar phrase, "He pulled the rug out from under his feet" or its variants? — *Samuel Sherman, N.Y.C.*

Mistress and wife — Is there a word denoting the relationship between a mistress and a wife? — *R. A. Beacham, London, Eng.*

"Ballyhoo" — Does any library hold a complete file of this illuminating publication of the 1930s. Is there some reason (copyright or other?) that no one has reprinted it? — *J. S. Hartin, University, Miss.*

Off-color Lincoln — Do any of your Lincoln scholar readers know of an authentic source of Lincoln off-color jokes in a collection? — *T. Shaw, Baton Rouge, La.*

"Uncle Joes" — Walt Whitman wrote, in a diary (which I am editing for the New York University Press), under the date of August 18, 1879 (complete entry): "Mr Watkins tells of West Creek N J (not far from Tuskerton) & 'Uncle Joes' at (he thinks) \$5 a week." What are "'Uncle Joes' at \$5 a week"? There is no such phrase in the dictionaries I consulted by Sir William Craigie, Eric Partridge, Mitford M. Mathews, H. L. Mencksen, and others. Uncles we have: Sam, Tom, Ned, and Dudley. No Uncle Joes. Is it a New Jersey localism of 90 years ago? If it is an hostelry, can it be identified? — *William White, Detroit.*

REPLIES

Bracketed lines in printed poetry (V:134) — I think your querist will find that the braces (more properly called than brackets) in Restoration and 18th century verse are almost invariably used to set off triplets appearing amongst heroic couplets. Though such sources as Moxon's *Mechanick Exercises* (1683-4), John Smith's *Printer's Grammar* (1755), Luckombe's *History and Art of Printing* (1771), Stower's *Printer's Grammar* (1808), and John Johnson's *Typographia* (1824) do not specifically mention this use of the brace, Dr Johnson does. In his essay on Dryden (*Lives*

of the English Poets, ed. G. Birkbeck Hill, I, 468), Johnson says: "The effect of the triplet is the same [as that of the alexandrine, which surprises the reader by breaking the rules]: the ear has been accustomed to expect a new rhyme in every couplet; but is on a sudden surprised with three rhymes together, to which the reader could not accommodate his voice did he not obtain notice of the change from the braces of the margins. Surely there is something unskilful in the necessity of such mechanical direction". — *Alan M. Cohn, Humanities Librarian, Southern Illinois University, Carbondale.*

"Night Flower studies" (VI:57) — Wilhelm Heise, then a 35-year-old artist, apparently influenced a portion of the art world back in 1928 with his "night flower studies", according to a brief mention of him (with reproductions of four examples) in *The Sphere*, 31 March. Heise lived in — or came from — Weisbaden "to be a new force in the art world". He attributed his success "to the fact that he loves flowers as though they were human beings, and endows them with human attributes. . . . Writing of his work the artist himself says: 'Since leaving school at the age of eighteen I have been almost untutored. . . . [I do not] work from nature or from models. I am simply swayed by my own emotions, being guided by an inner spiritual impetus which I find I must obey. . . .' I regret that I cannot tell the inquirer where he might find examples of Heise's work, nor anything more about him. I too will be interested in what other readers can say. — *Lisotte Tritheim, Hartford, Conn.*

EDITORS'

NOTES & READING

(Continued from p. 82)

Bertram Rota of London has published a limited edition (320 copies, 300 for sale; \$8.85) of Mervyn Peake's *A Reverie of Bone*, poetry beautifully printed by The Stellar Press, Barnet, with drawings by the author. Our enthusiasm for *Titus Groan* and the whole Gormenghast trilogy (AN&Q VI,8) is readily extended to include Mervyn Peake's strong-minded poetry, spoken with all the meaning of tragedy and expressing mankind's need for redemption from itself.

Kenneth A. Lohf of the Department of Special Collections, Columbia University Libraries, has recently had his compilation of *The Literary Manuscripts of Hart Crane* published by the Ohio State University Press (151pp; 1967. \$6.50). This is the first in a series of "Calendars of American Literary Manuscripts". CALM operates under the control of its Editorial Board (Joseph Katz, General Editor) on the advice of its Advisory Board. It is affiliated with the Ohio State Center for Textual Studies.

How many other readers have thrilled over Henry H. Hart's 1942 volume, *Venetian Adventurer*? Well, Mr Hart has practically rewritten that book, published now by the University of Oklahoma Press as *Marco Polo, Venetian Adventurer* (306pp; 1967. \$5.95). The story is more exciting and unbelievable than ever, while the retelling takes cognizance of considerable modern research on Marco Polo and his

times, and presents a new approach from Mr Hart's point of view. This is a vivid description of a great 13th-century adventure that is as exciting as space travel and tells even more about strange lands, customs, and people.

The Guide to the Manuscript Collections of the Maryland Historical Society will be published by the Society in May 1968. It is being compiled by Mrs Avril J. M. Pedley, of Newnham College, Cambridge, and comprises 1700 collections, with a cut-off date of November 1967. Each collection is described, and a copious index provided. All collections have been catalogued for inclusion in the Library of Congress's *National Union Catalogue of Manuscript Collections*, but the rules of the NUCMC do not allow for all collections to be included in that printed record, hence the importance of the Society's guide.

History, sociology, and high camp are combined in the contents of two very amusing and interesting books of current vintage: one from the University of Oklahoma Press is Lester S. Levy's *Grace Notes in American History: Popular Sheet Music from 1820 to 1900* (410pp; 1967. \$12.50), heavily illustrated with reproductions of some of the lithographed pictorial cover-titles and selections from the music accompanying the verses, with Mr Levy's helpful interpretive text relating the compositions to their social and historical settings; second, and of similar genre, is *Parlour Poetry: a Hundred and One Improving Gems* well selected and introduced with great charm by

Michael R. Turner (264pp. London: Michael Joseph, 1967. 30 shillings). The latter is illustrated with contemporary cuts and is a motley collection of sentiment and sentimentality, in ballad and verse, that used to be recited in our homes — a real cool mixture of British and American pieces that inspired our own parents' now lost generation — "The Little Shroud", "The Leak in the Dyke", "The Cane-Bottom'd Chair", "Asleep at the Switch", "The Mother's Sacrifice", and dozens of other readings to make for today's fun and some further understanding of the Victorian-Edwardian past.

The final search is on for letters of William Lloyd Garrison in an effort to produce a definitive edition of his correspondence. Xerox and other photographic copies of letters that have not already been transcribed by Professors Walter E. Merrill (Wichita State University) and Louis Ruchames (University of Massachusetts) should be sent to either of them by owners. The edition is to be published by Harvard University Press.

The *Bibliography of the History of Medicine*, No. 2, 1966 (219pp.) is the second of a series of annual bibliographies of the history of medicine, related sciences, professions, and institutions. All periods and geographical areas are represented. The bibliographies will be cumulated every five years. The majority of citations, including both journal articles and monographs, come from the National Library of Medicine's computer-based MEDLARS. Other selected journals, bibliographies, and lists

of recent publications in classics and general history have been reviewed regularly for citations. The first part of the *Bibliography*, "Biographies," lists citations dealing with the biographies or contributions of physicians and medical scientists or medical aspects of the life or work of famous nonmedical persons. The second part, "Subject Index," lists citations under appropriate subject headings. The third part, "Authors," lists alphabetically by author citations appearing in Parts I and II. No. 2 available from the Superintendent of Documents for \$1.25.

Urbino, the birthplace of Raffaello, in an attempt to increase restoration activities will include some sections of the Ducal Palace (which is already one of the jewels of the Renaissance), such as the kitchens, bathrooms, gardens, riding academy, and ice cellars. Also to be restored is the downtown section with a number of interesting Renaissance cloisters, churches, and public buildings.

The sesquicentennial of the birth of Pierre Larousse in 1817 has been commemorated by the publication of a new almanac, *Journal de l'année, 1 juillet 1966 - 30 juin 1967* (Paris: Larousse, 1967; 400pp.). This record of world history in the last year is an effective interpretation of the events of 1966/67, arranged by subject and presented in a well-written text. The continuation of this work on an annual basis will provide a reference set not available in any other form today.

The ancient cathedral of Santa Reparata in Florence will be exca-

vated, restored and reopened to the public under a project recently approved by the municipality and by the Italian government. The church was abandoned in 1386, during the construction of the cathedral of Santa Maria del Fiore. The floor of the new cathedral was laid over the ruins of Santa Reparata. A layer of reinforced concrete will be placed under the floor of the new cathedral and will also serve as ceiling for Santa Reparata. Access to Santa Reparata will be through two staircases built inside Santa Maria del Fiore.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr. Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Several recent Rowohlt paperbacks are of considerable interest. To all Americanists, Adolf Meyer-Abich's *Alexander von Humboldt* (1967; 188pp.; "Rowohlts Monographien", 131) will be of enduring value as a richly illustrated, well-indexed short biography, largely based on Humboldt's own writings. There is a detailed analysis of the *Voyage aux régions équinoxiales du Nouveau Continent* ("grande édition"), of which the only complete set in the New World is available solely on microfilm (Falls City Microcards). Volume 134 in the same series is the latest biography of *Johannes Gutenberg* (1967; 173pp.) by Helmut Presser, one of

the most dependable students of prototypography in our century. Volume 121 is Otto Wolf's *Sri Aurobindo* (1967; 157pp.), a very influential Indian thinker of our time. Each volume in this series costs only DM2.80.

The fifth volume of Bonnier's *Den svenska historien*, under the main editorial supervision of Gunvor Grenholm, with Sten Carlsson and Jerker Rosén as the principal contributors and readers, is *Karolinska tiden 1654-1718* (Stockholm: Bonniers, 1967; 359pp.). Each chapter is by an authority, and there is a selective bibliography which ought to be a point of departure for any research library which supports advanced work in European history. The sixth volume, *Frihetstiden 1719-1772* (1967; 359pp.), follows the same pattern. Both of these volumes, as well as the previous ones, are richly illustrated with facsimiles, photographs, and reproductions of contemporary paintings. *Den svenska historien* is Bonnier's equivalent to the Cambridge histories, in quality and in scope.

New Cambridge University Press publications include paperback editions of titles published simultaneously in hard covers and paperback editions of previously published works. R. J. White's *A Short*

History of England (1967; 294pp.; \$2.75) covers English history to the end of the 19th century in a highly compact and agreeable narrative. Robin Mayhead's *John Keats* (1967; 127pp.; \$1.45) is a concise and comprehensive introduction to the poems and letters, unencumbered by the details of Keats's romantic life. Edith H. Whetham and Jean L. Currie are compilers of *Readings in the Applied Economics of Africa*. The first volume is entitled *Micro-Economies* (1967; 216pp.; \$2.25); the second *Macro-Economies* (1967; 228pp.; \$2.25). J. W. Burton's *International Relations: a General Theory* (1967; 288pp.; \$1.95), first published in 1965, is a practical and lucid exposition of the notion that any problem can be handled within the framework of a basic theory on the characteristics of interactions between nations. J. L. Styan's *Shakespeare's Stagecraft* (1967; 244pp.; \$2.45) has pulled together the known facts about the Elizabethan theatre and interpreted them effectively in terms of Shakespeare's dramatic craftsmanship.

Three new volumes of the *Cambridge Bible Commentary* (\$1.65 each) have appeared in 1967: J. H. Davies is responsible for the commentary on *A Letter to the Hebrews* (146pp.); G. H. P. Thompson for *The Letters of Paul to the Ephesians, to the Colossians and to Philemon* (198pp.); and Kenneth Grayston for *The Letters of Paul to the Philippians and to the Thessalonians* (116pp.). There is an index to each volume, and it would be a substantial service if the editors would put together a

collective index when the set is complete. The policy of the Cambridge University Press to provide inexpensive pre-prints of chapters from the *Cambridge Ancient History* should be imitated widely by publishers of similar works. R. A. Crossland's *Immigrants from the North* (1967; 61pp.) is a résumé of what we know about early Indo-European migrations; M. E. L. Mallowan's *The Development of Cities* (1967; 2 parts) deals with the period from Al-Ubaid to the end of Uruk 5. Each of these parts, \$1.25.

BOOK REVIEW

THE CENTENARY OF ARTHUR RACKHAM'S BIRTH, September 19, 1867. An appreciation of his genius and a catalogue of his original sketches, drawings, and paintings in the Berol Collection, by Roland Baughman. 11 illustrations in full color and 61 in black and white. 48 pages. Wrappers, 9" × 12" New York: Columbia University Libraries, Gift & Exchange Division, 1967. \$12.50

No Rackham enthusiast is going to pass up a new Rackham item with 72 illustrations—many of them previously unpublished and 11 of them in full color—especially if he learns that only a small number of copies are available. The illustrations cover a wide range of the artist's work in time, in style, and in subject. The color reproductions are so well done that they might have won the approval of Rackham himself.

In 1956 Columbia University, through the generosity of Mr and Mrs Alfred C. Berol, acquired the Sarah Briggs Latimore collection of Arthur Rackham's published works, then one of the two largest such collections in America (the other, assembled by Grace Clark Haskell, was acquired in 1958 by the Free

Library of Philadelphia). During the next decade the Berols, working with Roland Baughman, the Curator of Special Collections at Columbia, made it possible for that institution to assemble an amazing collection of Rackham's original work. The artist's daughter, Barbara Rackham Edwards, terms it the greatest in existence. It includes some four hundred water colors, drawings, and paintings, as well as notebooks filled with more than 1,250 sketches. To mark the centenary of Arthur Rackham's birth a selection from this superb collection was placed on display at Columbia, and this catalogue, also made possible through the generosity of the Berols, was published in honor of the occasion.

The slender volume opens with an appreciation of the artist by Roland Baughman, the leading Rackham authority in America. This illustrator had been a life-long interest of Mr. Baughman and he was steeped in his subject. He had sought out the originals now in the Berol Collection and he was thoroughly conversant with the field. His essay is sensitive and perceptive, and it takes on poignancy when one realizes that the essay and the catalogue were the final work of Mr. Baughman. He completed the entire preparation of this publication, but he did not live to see the great Rackham exhibition for which he had planned so painstakingly and so long.

The essay is delightful, and the catalogue, in six separate categories, is most competently prepared. First comes a listing of originals in the Berol collection for text illustrations—322 of them—arranged chronologically according to the work in which they appear, beginning with a pen line drawing for *To the Other Side*, the artist's first book, done in 1893, and continuing to the two water colors which represent his final volume, *The Wind in the Willows*, published in 1940. Virtually all of the books completely illustrated by Rackham are represented with one or more originals. Each item has an identifying number for quick reference and ready location. The description tells how the original is signed, if it is dated, and if the artist reworked it or altered it for a later publication. The text illustrations are followed by a listing of five oil paintings—examples of a medium seldom em-

ployed by Rackham, and thus rare. Next come 36 works in color, beginning with a needlepoint embroidery of Punch on an ass, done by a very youthful Arthur Rackham, and continuing with largely unpublished water colors. The 20 costume studies, done by Rackham for the Basil Dean production of *Hansel and Gretel* (which opened in December, 1922) follow in a separate classification of their own. The next group is composed of 30 uncolored drawings and sketches, which were doubtless intended for publication, but whose appearance has not been verified. And, finally, there is the listing of the 30 sketch books, which include preliminary studies for some of his best loved work, and also for projects that, unfortunately, never saw fruition, but which it is interesting to know were contemplated—illustrations for Faust, for example.

As a result of Mr. Baughman's careful planning, the arrangement of the illustrations is graceful; there is a pleasing balance between them and the text. From a Rackham self-portrait done in 1924, which is reproduced on the cover, to landscapes, figure studies, whimsical silhouettes, and a subtle water color of elfin children, these discriminatingly chosen illustrations demonstrate the scope of Arthur Rackham's genius. This catalogue is an appropriate tribute to that genius and it is also a fitting memorial to the dedicated bookman who prepared it. — *Ellen Shaffer, Rare Book Librarian, Free Library of Philadelphia.*

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Acta Cartographica: a Series of [23] Monographs and Studies on the History of Cartography, Reprinted From Periodicals [Published] Since 1800. Vol. I, 1967. Illus., incl. 12 loose fold. maps. 506pp. 3 vols. annually. Amsterdam: Theatrum Orbis Terrarum, Ltd., 1967. \$65.

Aurell, Tage. *Rose of Jericho, and Other Stories*. . . . *Berättelser*. Trans. from the Swedish by Martin S. Allwood. Introd. by Eric O. Johannesson. (The Nordic Translation Series). 129pp. Madison: University of Wisconsin Press, 1968. \$4.

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(Continued)

- Austin, Aurelia. *Georgia Boys With "Stonewall" Jackson: James Thomas Thompson and the Walton Infantry*. Ports. 99pp. Athens: University of Georgia Press, 1968. Paper, \$3.
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- Dembo, L. S., ed. *Nabokov: the Man and His Work*. 282pp. Madison: University of Wisconsin Press, 1967. \$6.50
- Dixon, Thomas, jr. *The Leopard's Spots: a Romance of the White Man's Burden, 1865-1900*. (Americans in Fiction series). Illus. 469pp. Ridgewood, N.J.: The Gregg Press, 1967 [i.e. 1902]. No price.
- Grand, P. M. *Prehistoric Art: Paleolithic Painting and Sculpture*. (The Pallas Library of Art, Vol. III). Illus., incl. plates in color. 103pp. Greenwich, Conn.: New York Graphic Society, 1967. \$12.50
- Gray, Ralph D. *The National Waterway: a History of the Chesapeake and Delaware Canal, 1769-1965*. 279pp. Urbana: University of Illinois Press, 1967. \$8.95
- Henryson, Robert. *Testament of Cresseid*. Ed. by Denton Fox. (Nelson's Medieval & Renaissance Library). 165pp. Camden, N.J.: 1968. No price.
- Huddleston, Lee Eldridge. *Origins of the American Indians: European Concepts, 1492-1729*. (Latin American Monographs, No. 11). 179pp. Published for the Institute of Latin American Studies. Austin: University of Texas Press, 1967. \$5.
- Israel, Fred L., ed. *Major Peace Treaties of Modern History, 1648-1967*. Maps. 4 vols. N.Y.: McGraw-Hill, 1967. \$110.
- Kainen, Jacob. *The Etchings of Canaletto*. Over 30 plates. [68pp.] Washington: The Smithsonian Press, 1967. \$5.95
- Leroi-Gourhan, André. *Treasures of Prehistoric Art*. Trans. by Norbert Guterman. 738 photographs, incl. 121 in full color; 187 drawings & diagrs., 56 maps & charts. 543pp. N.Y.: Harry N. Abrams. 1967. \$40.
- Narrow-Gauge Locomotives: the Baldwin Catalog of 1877. Foreword by Laurance S. Reid. Illus. 47pp. Norman: University of Oklahoma Press, 1968. \$5.95
- Potter, Vincent G., S.J. *Charles S. Pierce On Norms & Ideals*. 229pp. Amherst: University of Massachusetts Press, 1968. \$7.50
- Tuer, Andrew W. *Japanese Stencil Designs: One Hundred Outstanding Examples . . .* [Original title: *The Book of Delightful and Strange Designs . . .* cal1892]. 109 Illus. 139pp. N.Y.: Dover Publication, 1967. \$2.25
- Twayne's United States Authors Series: Theodore L. Gross, *Thomas Nelson Page* (T-111; 175 pp); David Sanders, *John Hersey* (T-112; 159pp); Linda Welshimer Wagner, *Denise Levertov* (T-113; 159pp); Daniel Marder, *Hugh Henry Brackenridge* (T-114; 160pp); Leonard Moss, *Arthur Miller* (T-115; 160pp). New Haven: College & University Press, 1967. Paper, \$1.95 each.
- U.S. Library of Congress. *The Art of History: Two Lectures - "The Old History and the New"*, by Allan Nevins; "Biography, History, and the Writing of Books", by Catherine Drinker Bowen. 38pp. Washington: [Supt. of Documents, GPO], 1967. Paper, 25¢
- VanStone, James W. *Eskimos of the Nushagak River: an Ethnographic History*. (University of Washington Publications in Anthropology, Vol. 15). Maps. xxiv, 192pp. Seattle: University of Washington Press, 1967. \$6.95
- Wauchope, Robert, ed. *Handbook of Middle American Indians*. Vol. VI: *Social Anthropology*, Manning Nash, ed. Illus. 597pp. Austin: University of Texas Press, 1967. \$15.
- Wells, Tom Henderson. *The Slave Ship "Wanderer"*. Illus. 107pp. Athens: University of Georgia Press, 1967. \$5.
- Winterich, John T. *The Grolier Club, 1884-1967: an Informal History*. Illus. 49pp. N.Y.: The Grolier Club, 1967. \$15, in slipcase.
- Writer's Market '68. 712pp. Cincinnati: Writer's Digest, 1968. \$7.95
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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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- Arnold, Matthew. [Complete Prose Works, Vol. VI:] *Dissent and Dogma*. Ed. by R. H. Super. 614pp. Ann Arbor: University of Michigan Press, 1968. \$11.75
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- Beier, Ulli. *Contemporary Art in Africa*. Illus. 169pp. N.Y.: Praeger, 1968. \$8.95
- Blish, Helen H. *A Pictographic History of the Oglala Sioux*. Drawings by Amos Bad Heart Bull. Introd. by Mari Sandoz. 32 Color Plates & 415 Black-and-white Illus. xxii, 530pp. Lincoln: University of Nebraska Press, 1967 [i.e.1968]. \$17.95
- Burland, C. A. *The Arts of the Alchemists*. Illus. 224pp. N.Y.: Macmillan, 1968. \$9.95
- Coleman, Kenneth. *Confederate Athens*. 2 Maps. 214pp. Athens: University of Georgia Press, 1967 [i.e.1968]. \$5.
- Crawford, J. R. *Witchcraft and Sorcery in Rhodesia*. Illus. & Fol. Table. 312pp. Published for the International African Institute. N.Y.: Oxford University Press, 1968. \$9.60
- Davidson, Henry A. *A Short History of Chess*. 228pp. N.Y.: David McKay, 1968. \$4.95
- Funk & Wagnalls *Modern Guide to Synonyms and Related Words*. Ed. by S. I. Hayakawa & others. 726pp. N.Y.: Funk & Wagnalls, 1968. \$8.95
- Gregory, Jack; & Strickland, Rennard. *Sam Houston With the Cherokees, 1828-1833*. Illus., incl. Ports. Austin: University of Texas Press, 1967. \$6.
- Grolier Club. *Fifty-Five Books Printed Before 1525 Representing the Works of England's First Printers. An Exhibition From the Collection of Paul Mellon* [destined for the Library of Yale University], January 17-March 3, 1968. Illus. 63pp. N.Y.: The Grolier Club, 1968. \$10.
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- McGraw-Hill *Yearbook of Science and Technology*. Comprehensive Coverage of the Important Events of 1967, as Compiled by the Staff . . . Numerous Illus. 468pp. N.Y.: McGraw-Hill, 1968. \$24; \$14.40 to subscribers.

(Continued on p. 112)

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AN & Q

AMERICAN NOTES & QUERIES

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NOTES

A RUBRICATOR'S COMPLAINT

THE WORK OF THE 15th-century rubricator — the man who painted the large initials into the incunables and elsewhere supplied the capital strokes, usually in red, to emphasize the printed ones — has received but scant notice in bibliographical studies. Possibly this is due to the fact that little is known about him, how he performed his work or what reward he got for it. A manuscript entry in an incunable (*Meditationes de vita Jesu Christi*, [Augsburg: Anton Sorg, c. 1490] = Goff M-433), which belongs to Dr William C. Beck of Waverly, New York, provides this interesting sidelight in a manuscript note which reads (expansions italicized):

Dignus est operarius mercede sua / Luce x^o. Frater Paulus qui libellum hunc cum labore rubricauit / quia ligatus fuit / atque ita triplicatus est labor rubricandi. 1492 xxx die Octobris. Ora pro me, peccatorem.

This may be rendered in English thus:

The laborer is worthy of his hire (Luke X.7). Brother Paul who rubricated this little book with toil, because it was bound and therefore triple is the work of rubrication. 30 October 1492. Pray for me, a sinner.

This confirms the view that the rubricating could be done either before or after binding, though Brother Paul was clearly of the opinion that it was a great deal easier to perform this work before the leaves had been incased in hard covers. And does the Biblical extract suggest that a material reward might have been in order? Lastly, the rubricator's note provides a date "non post quem" for the printing of the book.

Curt F. Bühler

The Pierpont Morgan Library
New York, N. Y.

FIELDING'S STAGE CAREER: REPETITION OF AN ERROR

MORE THAN NINETY YEARS AGO Frederick Latreille called attention to an error occurring in "the new edition of" Henry Morley's *Memoirs of Bartholomew Fair* which was itself a repetition (with amplification) of an error, which Latreille had pointed out, some years before, to Frederick Lawrence, in the latter's work of 1855, *The Life of Henry Fielding; With Notices of His Writings, His Times and His Contemporaries*.¹ Lawrence, and Morley, with amplification, after him, had confused Henry Fielding with "a somewhat obscure actor at Drury Lane",² named Timothy Fielding, who died in 1738,³ thus assigning to the great dramatist-

novelist a stage career that he had never had. Latreille also noted that "other writers" had "followed the same lead".⁴ Who they were he did not say.

Later in the 19th century, more than a decade after the publication of Latreille's note, however, at least one other writer was to commit the same error. This was Percy Fitzgerald, who in his *The Life of Mrs. Catherine Clive, With an Account of Her Adventures On and Off the Stage, a Round of Her Characters, Together With Her Correspondence*, which was published in 1888, called attention to a playbill of 22 November 1728 for *Perseus and Andromeda* at Drury Lane, which contained in the listing of the actors the entry "Cepheus, Mr. Fielding",⁵ with the observation, "It will be noted that Fielding's name appears in the cast".⁶

Latreille notes, "In the season 1728-29 [Timothy] Fielding was engaged at Drury Lane, and remained there (with the exception of 1729-30, when he was . . . at the Haymarket) till the autumn of 1733".⁷ Fitzgerald nowhere in this biography mentions Timothy Fielding nor, indeed, anyone bearing the surname Fielding except Henry. One must infer, therefore, that Fitzgerald believed that the person playing Cepheus in *Perseus and Andromeda* was Henry Fielding.

Charles Lionel Regan

Boston College, Mass.

CLIMACTIC RHYTHMS IN "LYCIDAS"

PARALLELS IN RHYTHM unite the two climactic moments of Christian revelation in "Lycidas". I refer to the revelation on fame, which reaches its climax in line 82, and the revelation of immortality in the metaphor of the day-star, which reaches its climax in line 171. The relative importance of these two revelations is underscored by the fact that the rhythm of the lesser (fame in heaven) is precisely the same as the rhythm in the line preceding the greater (immortality of the soul).

In the earlier passage a sense of impending climax is created by the spondee at the end of a line of regular iambs, bringing three heavy stresses together:

But lives | and spreads | aloft
| by those | pure eyes (81)

This climactic movement is completed in the next line,

And per- | fect wit- | ness of |
all-judg- | ing Jove; (82)

which also launches its rhythmic variation from a base of initial iambs,¹ but follows these iambs with the widening rhythm of a pyrrhic foot, then the power of a spondaic foot, which combines with the final iamb to form a rhythmic but unusually solemn and stately

(reprint New York: Russell and Russell, 1963), for the title and date of Lawrence's work.

2. Ibid.

3. Ibid., p. 503.

4. Ibid., p. 502.

5. *The Life of Mrs. Catherine Clive*, p. 7.

6. Ibid., p. 8n.

7. Latreille, p. 502.

1. "Henry Fielding and Timothy Fielding," *N&Q*, Fifth Series 3 (June 1875), 502. I cite Wilbur L. Cross, *The History of Henry Fielding*, 3 vols. (New Haven, 1918), III, 232

"unit" containing three heavy stresses. It is the high point of the first half of the poem.

But this line is exactly parallel in rhythm² to that later line,

And tricks | his beams | and
with | new-spang | led ore,
(170)

which precedes the highest point of the entire poem:

Flames in | the fore- | head
of | the morn- | ing sky: (171)

Here the first two feet form a unit, with the broadened rhythm of the paired short stresses; and the final three feet, beginning with a pyrrhic, create an even broader swing, with three short stresses together before the finality of "morning sky".

It is rather like a musical composition which repeats a high note and then surpasses it with an even higher one. And this rhythmic movement is perfectly in keeping with the feeling that the ideas of the lines engender.

Edgar F. Daniels

Bowling Green State University

1. It is, incidentally, illustrative of Milton's handling of climactic lines that the rhythmic units in line 81 are divided *between* words and that the line is made up almost entirely of one-syllable words, producing that slowing-down and sharp definition of movement that appropriately precedes a climactic declaration. Line 82, on the other hand, includes three rhythmic divisions *within* words, increasing the speed and flow in a way appropriate to the declaration itself.

2. Notice, again, the use of one-syllable words appropriate to a pre-climactic line.

MUNCY, TUMPHA, MYFMAFFEMOSE

IN A RECENT ARTICLE on the spoonerism,¹ I referred to a logographic curiosity recorded by Aubrey in his *Brief Lives*:²

[Sir Walter Raleigh] loved a wench well; and one time getting up one of the Mayds of Honour up against a tree in a wood ('twas his first Lady) who seemed at first boarding to be something fearful of her Honour, and modest, she cried, sweet Sir Walter, what doe you me ask? Will you undoe me? Nay, sweet Sir Walter! Sweet Sir Walter! Sir Walter! At last, as the danger and the pleasure at the same time grew higher, she cried in the extasey, Swisser Swatter Swisser Swatter.

What is probably the first instance of this foreshortening in English, arising not from emotional confusion (as in Aubrey) but from inebriation, occurs in a contemporary note in a Carthusian manuscript of the first quarter of the 15th century, notable for its Middle English secular poems with music, added among the Latin sermons and devotional tracts:³

Erant tres mulieres honestes, causa recreacionis transierunt ad vinum, et temptabant inter se que illarum melius a sarpula sciret se custodire, ipsis ibidem vsque ad noctem permanentibus. Cum ostium taberne exirent, videntes lunam splendessere, vna dixit, 'Muncy.' voluisset dixisse, 'the Mone schynte.' Secunda dixit, 'tumpha;' voluisset dixisse, 'py tonge fayleth.' Tercia dixit, 'Myfmaffemose;' voluisset dixisse, 'ye beth dronke bothe.' Quem fuit ebriosior?

The Latin text has not been previously published, though a translation was printed in 1906 by L. S. M[eyer] in *Music, Cantelenas, Songs*, an edition limited to one hundred copies:⁴

There were three goodwomen who went over for refreshment and tried among themselves which of them could best keep herself from tipsiness. They stayed there till night, and when they came out of the inn door, seeing the moon shining bright, one said Muncy. She meant to say the moon schynte. The second said Tumpha. She meant to say thy tonge fayleth. The third said Myfmaffemose. She meant to say Ye be the dronke bothe. Which was the best of them?

Rossell Hope Robbins

Saugerties, N.Y.

1. "The Warden's Wordplay: Toward a Definition of the Spoonerism," *Dalhousie Review*, XLVI (1966), 457-65.
2. *Aubrey's Brief Lives*, ed. Oliver Dawson Dick, Ann Arbor, 1957, pp. 255-6.
3. MS. noted, *inter alia*, by E. K. Chambers and F. Sidgwick, *Early English Lyrics*, London, 1907, p. 256; Richard Leighton Greene, *Early English Carols*, Oxford, 1935, p. 341; Robbins, *Secular Lyrics of the XIVth and XVth Centuries*, rev. ed., Oxford, 1955, pp. 26, 58, 236; John Stevens, *Mediaeval Carols*, London, 1958, pp. 110, 122. "Muncy" occurs on f. lv.
4. London, 1906, pp. vi-vii. Meyer's transcription of text and music is not reliable.

FORESHADOWING OF MELVILLE & FAULKNER

IN THE *Whig Review* of August, 1845 (II, 171-188) appeared a short story, "Metaphysics of Bear Hunting," which adumbrates themes of Melville and Faulkner. The title, as well as a reference in the story to a proposed raid on an Indian village, brings to mind Melville's "Metaphysics of Indian Hating." The body of the story, which is concerned with a spiritual lesson learned by a narrator during a bear

hunt, adumbrates Faulkner's *Go Down, Moses*, although in the *Whig Review* story the protagonist learns the lesson of Christian humility.

James E. Mulqueen

West Lafayette, Ind.

QUERIES

"Cacominy"? — I wonder if any readers have ever heard of the word? I believe I have heard it in connection with military jargon, possibly of voodoo origin. Seabrook's *Magic Island* mentions "cacos" as an old Spanish word meaning bird of prey, and Haitians use it to mean roving bands of guerillas. This would appear to tie in with my speculations about the word. I also have a distinct feeling of its use in connection with the American Revolution, although this may just be Yankee doodling on my part. The OED yields nothing, and the closest I could get to it in print was "cacowinie" in a Scots dictionary, and its meaning is to ride on someone's shoulder; this, too, seems to fit the idea of general disorganization. An alternate phonetic spelling "cockominy" was also not found. I am aware of "caconymic" which is not the word as I have heard it. — William S. Forshaw, Baltimore, Md.

"I have said it before — and I shall say it again,/ There was Treason then and a false word spoken". Whether it was prose or poetry I cannot recall, but I would like to know the source of the quotation. F. D. Roosevelt was accused of

having used the first part of the sentence in a speech he delivered in Boston, as follows: "I have said it before and I shall say it again, I shall not send your sons to fight in foreign wars". I believe Roosevelt denied that he said it. The Library of Congress could not find the source and suggested that I write to AN&Q. — J. L. Pritchard, M.D., Los Altos, Calif.

"O, to be a child again — To see the world as you saw it then . . .". Source wanted. — Madeline Brown, N.Y.C.

Vindex Publishing Co., Calvi (Corsica) — Can any reader supply AN&Q with information regarding the Vindex Publishing Company? During the early Thirties it produced a number of pamphlets among which was Robert Harbrough Sherard's *André Gide's Wicked Lies about the Late Mr Oscar Wilde* . . . The pamphlets were published from Calvi in Corsica and I am anxious to know *where* they were actually printed — whether in Corsica or metropolitan France, in Italy, or in England, and by whom? It seems unlikely that they were printed in Bastia or Ajaccio. — Peter Hoy, Oxford, England.

Holding liquor — Where in his writings or on what occasion is the Duke of Wellington supposed to have observed that officers raised from the ranks often fail to carry their liquor like gentlemen? — Marshall Tompkins, Philadelphia

Gazaway B. Lamar — I am interested in finding material about this man, said to have been the builder

of one of the first iron steamers built in the United States, the *Lamar*. Are his papers extant in any collection? Also, what was the origin of his forename, and are there other examples of its use? — Martin Triemer, Berlin, Germany

Pepys reprints — Is there a list of reprints or facsimile editions of books or other documents that might be described (as a note I have seen claims of one), "A private piece, printed at the charge of Mr S. Pepys of the Admiralty"? — Alice Creighton, Rochester, N.Y.

REPLIES

Chicken fighting (VI:56) — This query is contradictory. Cocks fight; chickens chicken out. *Encyclopaedia Britannica*, 11th, states that cock-fighting was prohibited in Massachusetts in 1836. Early introduced in New England, cocking was always frowned on there. 1836 is the date recorded in other sources, which aver other states followed suit. After the formation of the American Society for the Prevention of Cruelty to Animals in 1866 the campaign to outlaw cockers was continuous. Endemic in California, cockfighting has long been opposed by the Hearst newspapers and the late William Randolph Hearst. *Britannica*, 11th, writes cockfighting was prohibited in Great Britain by law in 1849. But E. S. Turner, *All Heaven in a Rage* (1965) mentions "the 1835 Act against cock-fighters," noting that an agent of the Royal Society for Prevention of Cruelty to Ani-

mals was killed in a fracas with cockers in 1838 (p. 140).

Currently there may be a considerable underground, especially in the south, and at least two books have appeared in recent decades. This query may be a put-on though, as I now notice it is from Lexington, Kentucky. Only *chicken fighting* and *barnyard belie* this.

"To turf (i.e., the thoroughbred racing surface) and sod (i.e., the surface on which cocks fight)" is the oldest English sporting toast. For centuries cock-fighting has been the sole sport of those devoted to the care of horses: grooms, stable boys, &c., who formerly seldom left the area of the barns and tracks. If there's cockfighting today it's got to be in the bluegrass around Lexington, Kentucky. — *Peter Tamony, San Francisco, Calif.*

EDITORS'

NOTES & READING

The Walter Hampden Memorial Library at The Players, in New York, reports possession of the Rogers life mask of Edwin Booth that David H. Wallace noted as "unlocated" in the catalogue section of his highly informative and useful *John Rogers, the People's Sculptor* (AN&Q, VI:59). The mask was presented to The Players by Rogers in 1894, a year after Booth's death. Laurence Hutton remarks in his *Portraits in Plaster* (Harper, 1894) that "the life-mask was made by John Rogers in 1864, when Booth was in the thirtieth year of his age, and in the zenith of his strength and beauty". The Library also has

a Rogers statue of Joseph Jefferson as "Fighting Bob" in Sheridan's *The Rivals*. A plaster cast of "The Travelling Magician", now privately owned by magician John Mulholland, will be housed in the John Mulholland Magic Collection at the Library in the near future.

Acta Cartographica is a series of unabridged reprints of monographs and studies of a cartographical-historical nature, drawn from over 150 of the foremost European and American historical and geographical journals, from 1800 onwards. It is issued under guidance of an Advisory Board consisting of Wilh. Bonacker, Berlin; Prof. F. de Dainville, Paris; Mr R. A. Skelton, Tilford, England; Dr Walter W. Ristow, Washington; and Dr Ir. C. J. Koeman, Utrecht. During the first half of the last century, interest in the history of cartography began to emerge and many monographs of a cartographical-historical nature were published in learned periodicals and proceedings containing material on widely different subjects and are not as a rule held by specialized libraries or institutions. Even national and university libraries may not have complete runs of them. In some cases monographs were buried in government publications (e.g. the records of North American exploration in the U.S. Treasury Department reports). Now many of these studies will be re-issued by Theatrum Orbis Terrarum, Ltd. (Oudezijdsvoorburgwal 85, Amsterdam, The Netherlands).

Annually about 1500 pages will be published, divided into 3 bound volumes, each with its own table of contents, arranged alphabetically by author's names. In Index of

subjects and geographical names will be published; afterwards these Indexes will be cumulated. Annual subscription price will be \$65.00 (£24.00, DM.260.—, Dfl.235,—) (3 volumes).

James M. Salem's second volume of a projected four-part series entitled *A Guide to Critical Reviews* (Metuchen, N.J.: Scarecrow Press) is a welcome addition to the reference shelf. Listed in our PUBLICATIONS RECEIVED column for November 1967 (\$9) and subtitled *The Musical from Rodgers-and-Hart to Lerner-and-Loewe*, the book is a bibliography of critics' reviews of the Broadway musical from 1920-21 to the 1964-65 season. Its structure varies from Part I, *American Drama from O'Neill to Albee* (\$4.50), in that set and costume designers, choreographers, and directors are included as well as authors, lyricists, and composers. Whereas the first volume is arranged alphabetically by playwright with the respective plays listed in alphabetical order, Part II lists the shows alphabetically by theatre season. Reviews cited in these works are those that appear only in American and Canadian periodicals and the *New York Times*. No attempt has been made to include critical articles from scholarly journals. Forthcoming Volumes III and IV are to be subtitled *Modern British and Continental Drama* and *The Screenplay* respectively.

Workmen building a motel at Syracuse, Sicily, found the tomb of physicist Archimedes, who died in 212 B.C. Archimedes was given a solemn burial by the Romans who

conquered Syracuse after a long siege, in which Archimedes acted as military advisor to the defenders. The tomb was found by Cicero in 75 B.C. near one of the gates of the city.

"Pop Art: the Words", by Lawrence Alloway, appears in *Auction*, February 1968, to explain the origin and developing use of the term. It is the clearest exposition we have seen, and refers to a classic item — "The first published appearance of the terms that I know is: Lawrence Alloway, 'The Arts and the Mass Media', [in] *Architectural Design*, February 1958". Mr Alloway is a former Curator of the Solomon R. Guggenheim Museum.

French Notes & Queries is edited and produced by Peter Hoy and will be issued quarterly from 97 Holywell Street, Oxford. *FN&Q* will publish notes on all aspects of modern French literature with special emphasis on bibliography, book production and printing, little magazines and poetry. The first number is due to appear in Spring 1968. Contributions in the form of short articles of not more than 1,000 words are invited and should be sent to The Editor, *French Notes and Queries*, Merton College, Oxford. Subscription: £1-10-0 or \$4.00.

Archeologists made two major discoveries in downtown Rome. The remains of a temple to the War Goddess Bellona were found near the Capitol Hill. In the same area city diggers found the ruins of the Triumphal Gate, through which the victorious armies marched on their way to the Capitol.

Charles V. Genthe, Department of English, Chico State College, Chico, California, reports that a recently completed computerized concordance to the eighty-nine sonnets of Edwin Arlington Robinson (collected in the 1928 Macmillan edition) reveals some interesting material on both the poet's language usage and underlines some of the poet's frequently used themes: "One would expect the Maine poet to reflect the New England terseness and economy of language that is common to such other regional poet's as Emily Dickinson. The extent of Robinson's continued preference for the simple word, however, is remarkable, for of the one-hundred and fourteen words used five times or over in the sonnets, only four had two syllables and the remainder had only one.

"The ontological and introspective nature of Robinson's themes is well known, and a brief glimpse at some of his more frequently used words provides a revealing insight into the nature of his subjects. Following is a list of these words together with the total number of times used: alone (11); God (19); life (13); man (19); men (18); time (17); and old (25). The last is the most frequently used substantive work, and well points up Robinson's frequent concern with old age and imminent death. Further investigation should uncover some significant interrelationships between words, and it is hoped to include these findings in a detailed introduction to the concordance when it is published.

The walls of an ancient city were discovered by scuba divers at the

bottom of Lake Bracciano, 40 kilometers (25 miles) north of Rome. Divers operating at a depth of 36 meters (118 feet) discovered the walls and brought to the surface clay tiles and pottery shards.

A fully-loaded Roman cargo vessel was discovered in the Gulf of Procchio, in the island of Elba. The ship lies at a depth of 1.5 meters (4.9 feet) in a small cove, well protected from tides and currents. The gulf is thought to have been used as harbor by the Romans. This is the first specimen of fully rigged Roman ships to be found in our times. At present our knowledge of Roman shipbuilding techniques are based on sculptures and paintings. The two Roman "ships" of Nemi, brought to the surface during Fascism and destroyed by the Germans in 1944, were actually barges and were not indicative of the structures existing in seagoing vessels.

The ancient city of Ravenna is sinking into the ground at the rate of 1 centimeter (0.4 inches) a year. In the last 1,500 years the rate had been about 1 millimeter (0.04 inches) every ten years.

Fishpaste, the smallest little magazine in Western Europe, is a bilingual illustrated postcard devoted to poetry and the graphic arts. It is published at irregular intervals also from 97 Holywell Street, Oxford by Rigby Graham, Peter Hoy and Toni Savage. *Fishpaste One* appeared in February 1967 and 17 numbers have now been published. A subscription to the first series costs one guinea.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr. Lawrence S. Thompson, Professor of Classics, University of Kentucky.

Werner Volke, *Hugo von Hofmannsthal in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, 1967; 189pp.; "Rowohlts Monographien", 127), is a meticulous compilation of the documented facts about the life and creative work of one of the greatest literary artists of our time. There are some 70 photographs and facsimiles, a chronology, and a judiciously selective bibliography.

"Rowohlts Deutsche Enzyklopädie", now approaching the 300th volume, has already achieved the status of a major encyclopaedia on the basis of the indexes. Volume 274/275 is the first German edition of Vilhelm Grønbech's *Götter und Menschen* (1967; 252pp.). Grønbech is a thinker who is rapidly coming into his own as a formative influence on 20th-century scholarship. Volume 277/278 is Aaron Copland's *Vom richtigen Anhören der Musik* (1967; 251pp.), a work that will be recalled by readers of the original English book as a kind of *confessio fidei* of a composer to his public. An original edition is volume 279/280, Joachim Matthes' *Religion und Gesellschaft* (1967; 248pp.), a perceptive study of the sociological bases of religion. The fifth volume of Karl Vorländer's classic *Philosophie der Neuzeit* is *Die Aufklärung* (1967; 266pp.), constituting vol-

ume 281/282 in the series. Volume 283/284 is Joel Carmichael's *Die russische Revolution* (1967; 245pp.), a concise analysis of one of the most significant events of our century. Although many titles in this set are translations, the collective indices give the set the bonafide character of an encyclopaedia. Double volumes, such as those in this group, cost DM4.80.

The Corvina Press of Budapest continues an effective job of interpreting Hungarian culture and cultural monuments, without any reference to political conditions beyond the Austrian border. G. F. Cushing's translation of Gyula Illyés' *People of the Puszta* (1967; 308pp.) has given to English-speaking readers a sensitive picture of the semi-feudal world of rural Hungary in the 1930s. Mojzer Miklós' *Dutch Genre Paintings in the Museum of Fine Arts, Budapest, István Dobó Museum, Eger* (1967; 30pp., 48 col. pl. with commentary on opposite leaf) is a stately volume which is a "must" for all art collections. The quality of the color reproductions is equal to the work of the best printing houses anywhere in the world. [Corvina's books are distributed by Kultura, P.O.B. 149, Budapest 62]. Of recent Cambridge paperbacks few will find broader acceptance than Maurice Hussey's *Chaucer's World, a Pictorial Companion* (1967; 178pp.; \$2.75). It is a detailed assessment of life and ideas current in fourteenth-century England, richly illustrated with facsimiles from manuscripts, architectural drawings, and pertinent photographs. There is a highly readable

commentary and a selective bibliography. Other recent Cambridge paperbacks are D. K. Adams' *America in the Twentieth Century* (1967; 264pp.; \$2.75), a history of the United States since 1917; Ronald Gray's *Goethe, a Critical Introduction* (1967; 289pp.; \$2.75); and C. S. Lewis' *Studies in Words* (2d ed., 1967; 343 pp.; \$2.75).

J.-V. Vic, *Camping et caravaning* (1967; 196pp.), pulls together all the essentials of vacations sans motels. J. Tournus and H. Brahic, *Maisons de vacance* (1967; 196pp.) is a compilation of all the basic information on construction and furnishing of summer cottages. The frugal Frenchman has many very practical suggestions in this area. G. Deroche, *Informations touristiques, la France* (1967; 196pp.), is a literate and literal guide to travel in France. Richly illustrated and provided with maps which are a motorist's dream, this little volume supersedes all the Baedekers and Murrys about France. A companion volume is G. Deroche, *Informations touristiques, le monde* (1967; 195pp.), a book which touches most all of the high spots for the jet set.

There are few more useful reference works on dramatic literature than *Der Schauspielführer*, founded by the late Josef Gregor and published by Anton Hiersemann of Stuttgart. The seventh volume, *Das Schauspiel der Gegenwart von 1956 bis 1965* (1967; 456pp.; DM60.—), edited by Margret Dietrich and Siegfried Kienzle, with the collaboration of Heinz Kindermann, includes signed resumé of

plays of the last decade from the U.S.A., Argentina, Australia, Belgium (in both languages), Bulgaria, Denmark, the Germanies (incl. Austria), England, Finland, France, Greece, the Netherlands, Ireland (English), Italy, Japan, Yugoslavia, Norway, Iran, Poland, Roumania, U.S.S.R., Sweden, Switzerland, Czechoslovakia, Turkey and Hungary. There are indexes of titles, countries (not languages) of origin, one-act plays, and subjects.

A work not likely to be noted in many other magazines is the third volume of James B. Childs' *Spanish Government Publications after July 17, 1936* (Washington, D.C.: Library of Congress, Reference Department, Serial Division, 1967; 835-1, 248 pp). It is marked "Limited Reference Circulation — Not for Publication," but it should be available to any research library which serves the interests of students of 20th-century history and social science. This volume concludes the section on the Ministry of Education, the Ministry of War (Ejército), Gobernación, and Hacienda (through the Customs Bureau). Mr Childs' bibliographical competence and his some half-century of experience with the knotty problems of official document bibliography lend a special authority to this work as a prototype for other national document bibliographies for specific periods.

The second volume of *Meyers Kleines Lexikon* (Leipzig: VEB Bibliographisches Institut, 1967; 890 pp.; MDN 42. —), covers Glocke-Pallas. This three-volume synopsis of the big Meyer is a desk reference which is generally useful.

The fourth fascicle of Johann Knobloch's *Sprachwissenschaftliches Wörterbuch* (Heidelberg: Carl Winter Universitätsverlag, 1967; 241-320 pp.) covers the letter B down through *Bestimmungssatz*. The tardiness of publication of this basic linguistic reference work is in inverse proportion to its value as dictionary and bibliography of linguistic terms.

The *Nouveau petit Larousse* (Paris: Librairie Larousse, 1967; 2000 pp.; maps) is the latest edition of one of the model reference books of our times. As a monolingual dictionary and a ready reference work, completely up to date, the Larousse has no parallel in any other language. If other countries had monolingual dictionaries of the same quality and scope of the *Petit Larousse*, life would be vastly easier for students. The encyclopaedic part is richly illustrated with photographs and maps.

The twenty-fourth group of maps in the great *Atlas över Sverige*, issued by Generalstabens Litografiska Anstalt (Stockholm 16), includes maps on economic geography (nos. 121-2) and mediaeval Sweden (nos. 133-4). The latter group is of greatest value to mediaevalists. It shows locations of places important in the Swedish Middle Ages with the contemporary spelling. Perhaps the most important feature is the supplement (133-134 A), which is an index of the place names with locations on the map. Among the current national atlases, only that of Israel is comparable in scope and quality to the *Atlas över Sverige*.

BOOK REVIEWS

MUNBY, A. N. L. *Portrait of an Obsession: the Life of Sir Thomas Phillipps, the World's Greatest Book Collector*. Adapted by Nicolas Barker from the Five Volumes of *Phillipps Studies*. N.Y.: Putnam, 1967. \$7.50

Not many people who have received Sotheby's catalogues of the Phillipps collections, and very few of those who have read with awe the extraordinary prices realized, know much of the collector.

A. N. L. Munby, a Fellow of King's College, Cambridge, compiled a series *Phillipps Studies* which dealt with the history of palaeography, bibliography, bookselling, auctioneering, scholarship, librarianship and archival administration. This series was intended for specialists and no library of any importance should be without it, such is its interest and value. Although the man came through very well, it was to be expected that readers would not want to wade through the five volumes for biographical details. The late Donald Hyde believed that the greatest collector and certainly the most eccentric of bibliophiles deserved a biography, but Mr Munby was involved in King's administration and it was left to Nicolas Barker, editor of *The Book Collector*, to effect the adaption, and it can be stated without any reservation that it is a brilliant success. It ends with the death of Phillipps in 1872, but Mr Munby gives a précis of the distribution of the vast collection—which still continues to this day. Treasures unknown to anyone, least of all Phillipps, are coming to light (e.g. the manuscript of Caxton's *Ovid*, perhaps rescued by Phillipps from a pile of wastepaper, and sold for \$270,000 in 1966).

The biography captures the imagination and interest from the first page. Thomas Phillipps claimed descent from Robert, Duke of Normandy, and Leofwine, Earl of Mercia; but in reality he was the result of a liaison between his father and a certain Hannah Walton in 1792, and it is not surprising that he concealed this fact.

His father owned a considerable amount of land, and on his death in 1818 left his son comfortably off. At Oxford Philipps early displayed an interest in collecting books and was soon in debt, but his father showed no interest in his son's hobby. He married in 1820 and by 1823 had three daughters and a baronetcy, acquired through his father-in-law, General Molyneux.

His passion for collecting, his love for his wife, his antiquarian interests and his violent temper, intolerance, and prejudice, are all shown very surely by Mr Barker in the first chapter. As in most Victorian sagas, the subject seems to have spent most of his waking hours writing letters and since no piece of paper was ever destroyed, letters to him are extant, as well as drafted letters he sent. Thus it is that such a brilliantly detailed biography is possible.

Perhaps it would all have been a different story if Philipps could have kept within his income of £6,000 a year—a very large sum in 1820, but not large enough to maintain Middle Hill, a huge country house in Gloucester, and another house in London, and heavy purchases of books and manuscripts.

As early as 1820 he was attempting to buy libraries outright and with his antiquarian interests along with genealogical pursuits he had transcripts of early documents made by amanuenses. His printed works were numerous, usually issued in short runs, and therefore scarce today. They were indifferently edited and carelessly transcribed, and of no great scholarly value. The story of the production of the catalogue of his own library is amusing and on its own shows Philipps's character. He could never maintain the same level of interest for very long and consequently even when he had his own printer he did not really profit by him. Quarrels, misunderstandings, and failure to pay salaries were commonplace, and in fact much of his life was spent in keeping debtors off his back.

Having failed to purchase a library privately, he would bid heavily at the auction, and then would keep his agent or dealer waiting for months for the money. Vast numbers of crates of material would arrive weekly, and soon Mid-

dle Hill had narrow corridors as room after room was taken over for storage, until a guest had to sleep in a room filled with boxes and Lady Philipps hardly had space for her dressing table. The excuse that he had not paid for his purchases because he had not yet unpacked them was little comfort for the dealers, who had already met the auction bills. Poor Thorpe eventually was made bankrupt entirely due to Philipps' failure to pay his bills. Quarrels with friends, bookmen, librarians, and dealers were frequent, and Philipps' love for litigation never abated even when he fought a lost cause and could not pay his lawyers.

Fortunately some dealers and agents, including Payne & Foss, did not bow to the baronet, and the exchange of letters shows him in very poor light. In fact, his sharpness in money matters reduces him to small stature simply because the losers were always men who could ill afford to lose but paradoxically could not shake clear because they needed his business. Larger firms could and did avoid him.

In the period of his collecting two outstanding figures were involved with him. One, Sir Frederic Madden, was forty years in the British Museum, and Keeper of Manuscripts for thirty. Madden, a great palaeographer and perhaps the finest Keeper in the history of the Museum, had to fight Philipps with a small budget and frequently lost items vital to the Museum's interests, often simply on a whim of the baronet, who did not actually need them. In spite of this the two men remained on reasonably good terms. Through Madden's diary, faithfully kept and preserved, we see that Madden had little faith in him as a palaeographer or as a collector, and this he proved when he immediately recognized Simonides as a forger, but Philipps bought manuscripts from him in the face of Madden's protestations. To his death, Philipps maintained that some were genuine, and they are recorded as such in his catalogue.

The other figure was Sir Anthony Panizzi, Principal Librarian at the Museum, and Madden's arch enemy, who probably regretted his part in the election of Sir Thomas to the Trustees of the Museum. Philipps plagued the Trus-

tees until his death, although it is fair to remark that not all his proposals were ridiculous, and some were adopted years later. But this was his only election: no other learned body, not the least the Historical Manuscripts Commission (where he could have done much good but for his temperament) wanted him, and he often commented on the Commission's lack of judgment in omitting his name.

Much of the saddest part of the book concerns his treatment of his family during his fifty years of family life. One daughter, Henrietta, married James Orchard Halliwell, suspected with good reason of the theft of manuscripts. Another, Katharine, married the Rev. John Fenwick against her father's wishes. He married twice, and both wives suffered illnesses which he failed to accept and his love for them was replaced by his books.

Since Halliwell could not be prevented from inheriting Middle Hill, Philipps let it become a ruin and moved to Thirlestaine House in Cheltenham. There he found more room, but cataloguing ceased for months during the move.

After his death in 1872, the maintenance of the library proved impracticable, and from then until now (and probably into the 1970's) the library has been dispersed. Halliwell became Halliwell-Philipps and did fairly well from the Middle Hill property; the other son-in-law Fenwick had the books.

What is the last word on this collector? His hatred for Catholics caused him to make a rule that no Catholic scholars were to be admitted to his library! A harsh man, hard to please, but nevertheless, students were always admitted to the library, and in many cases they spent weeks as his guest, and often received his personal assistance. He probably saved thousands of manuscripts from destruction. Some, of course, would have reached the British Museum anyway, but since he bought waste paper including documents on vellum, much would have been lost. He once declared he wished to own a copy of every book published in the world. Consequently, the printed library contained many worthless books, but these are easily outweighed by the rarities which have been found and sold.

Correspondence quoted at some length renders the book hilarious at times, and it is a must for all bibliophiles—a perfect present at any time. — P. W. Filby, *Maryland Historical Society, Baltimore.*

WHITMAN, Walter. *Franklin Evans; or, the Inebriate: A Tale of the Times.* Edited for the Modern Reader by Jean Downey. 187pp. New Haven: College & University Press, 1967. \$4.50 (cloth), \$1.95 (paper).

This is without doubt the worst piece of fiction ever written by a great poet. Yet it has enjoyed a remarkable publishing history: first issued in a New York newspaper, the *New World*, II (No. 10, Extra Series, November 1842), 1-31, it was reprinted in the Fall of 1843 as an off-print from the *New World* with a change of title, *Franklin Evans: Knowledge is Power. The Merchant's Clerk, in New York; or Career as a Young Man from the Country* (New York: J. Winchester, n. d.); then, considerably altered, it appeared a third time, as a "A Tale of Long Island" in the *Brooklyn Daily Eagle* (while Whitman was editor) with another title, *Fortunes of a Country-Boy; Incidents in Town — and his Adventures at the South*, by "J. R. S. . . ." 16-30 November 1846.

It was dug up by Emory Holloway for his edition of *The Uncollected Poetry and Prose of Walt Whitman* (Garden City, New York: Doubleday, Page and Co., 1921), II, 103-221; itself reprinted (New York: Peter Smith, 1932), II, 103-221. It was separately published in a fine edition, with an introduction by Emory Holloway (New York: Random House, 1929). As part of *The Collected Writings of Walt Whitman*, the novel was naturally included in *The Early Poems and the Fiction*, edited by Thomas L. Brasher (New York: New York University Press, 1963), pp. 124-239. Now for the eighth time — should there have been a first time? — we have Professor Jean Downey's edition in the Masterworks of Literature Series.

The 21-page introduction is clearly written, fully informed, and honest: Dr

Downey quotes phrases like "atrocious novel", "an outrageous piece of vulgarity", "intellectual caprice", "confused mentality", "cheap style and manner", "thoroughly worthless production for a man of any age, and Whitman had come to twenty-three years", and even Whitman's own dismissal of his book, "It was damned rot — rot of the worst sort — not insincere perhaps, but rot, nevertheless".

Written in Walter Whitman's journalism days, for money, he tells us, before he became Walt Whitman the poet of *Leaves of Grass*, this temperance novel is assuredly a tract of the times: it reflects the taste of the 1840s just as that greatest of the best-sellers, Charles M. Sheldon's *In His Steps*, shows what the "average" reader was reading at the turn of the century, and that Mickey Spillane could have had such a tremendous success in the 1940s and 1950s indicates something about our own near-past.

In a series that includes Henry Wadsworth's novel *Kavanagh* (also edited by Jean Downey), the *Biographical Memoir of Daniel Boone*, James Fenimore Cooper's *The Bravo*, and fiction by Edward Eggleston and John Pendleton Kennedy, the title might well have been, not Masterworks of Literature, but Curiosities of American Writing. As such they have their uses and values, and one wonders what the publisher's blurb means by phrases such as "monuments of American literary history" and "real classics". Cultural history, in the anthropological sense, yes; masterworks of literature, no.

Why another edition of *Franklin Evans*? Its newspaper appearances were long, long ago lost; Holloway's three editions are out of print, and when found, are apt to be expensive; the N.Y.U. Press *Collected Whitman* volume containing the novel is large and costs \$10. Here we have the separate book in a reasonable size and price, and if you *must* read it for whatever reason, for kicks perhaps, it's available. It will provide a better evening's entertainment (I use the word in a wide sense) than a current TV offering. The author of *Franklin Evans*; or, *The Inebriate* is Walter Whitman, not Walt Whitman. — *William White*, Wayne State University, Detroit

PUBLICATIONS RECEIVED

(Continued from p. 98)

- Meauze, Pierre. *African Art: Sculpture. Numerous Color Plates & Other Illus., incl. Fold. Map. 219pp.* Cleveland: World Publishing Co., 1968. \$25.
- Miller, Alfred Jacob (1837), *The West of: From the Notes and Water Colors in The Walters Art Gallery*, With an Account of the Artist by Marvin C. Ross. Rev. & Enl. 8 Color & 208 Other Plates. lxxxiii pp. Norman: University of Oklahoma Press, 1968. \$15.
- Pierpont Morgan Library. *The Glazier Collection of Illuminated Manuscripts* [Catalogue], Comp. by John Plummer. 10 Color Plates & Other Illus. 50pp. N.Y.: The Library, 1968. Paper \$4.95; cloth available.
- O'Neill, T. P. *British Parliamentary Papers: a Monograph on Blue Books*. Illus. 32pp. Shannon: Irish University Press, 1968. Request.
- Pourtales, Albert-Alexandre de. *On the Western Tour With Washington Irving: the Journal and Letters of Count de Pourtales*. Ed., With an Introd. & Notes by George F. Spaulding. Trans. by Seymour Feiler. (American Exploration and Travel Series, No. 54). Illus. 96pp. Norman: University of Oklahoma Press, 1968. \$4.95
- Read, Donald. *Cobden and Bright: a Victorian Political Partnership*. Illus. 275pp. N.Y.: St Martin's Press, 1968. \$8.50
- Targ, William, ed. *Carousel For Bibliophiles: a Treasury of Tales, Narratives, Songs, Epigrams, and Sundry Curious Studies Relating to a Noble Theme*. 419pp. Metuchen, N.J.: Scarecrow Reprint Corp., 1967 [i.e.1947]. \$10.
- Wade, Mason. *The French Canadians, 1760-1967*. Rev. Edn Illus. 2 vols. N.Y.: St Martin's Press, 1968. \$21.50
- Wilgus, A. Curtis, ed. *The Caribbean: Its Hemispheric Role*. (Center for Latin American Studies, Series One, Vol. XVII). xxii, 202pp. Gainesville: University of Florida Press, 1968. \$7.50
- Wright, J. Leitch, jr. *William Augustus Bowles, Director General of the Creek Nation*. Port. & Map. 211pp. Athens: University of Georgia Press, 1967 [i.e.1968]. \$6.95

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AMERICAN NOTES & QUERIES

Volume VI Number 8

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING...

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

PUBLICATIONS RECEIVED

- Biblia Pauperum*. Facsimile Edition of the Forty-Leaf Blockbook in the Library of the Esztergom Cathedral. [Intro., Notes, and Subtitles by Elizabeth Soltész]. 40, xxxi pp. Budapest: Corvina Press [distributed by Kultura, P.O.B. 149, Budapest 62], [1967]. No price.
- Bilderchronik: Chronicon Pictum: Chronica de Gestis Hungarorum, Wiener Bilderchronik*. Band I: Faksimiledruck; II: Kommentarband. 146 Color Plates; other illus. 2 vols. Budapest: Corvina Press [distributed by Kultura, P.O.B. 149, Budapest 62], [1968]. No price.
- Blake, John B., & Roos, Charles, comps. *Medical Reference Works, 1679-1966: a Selected Bibliography*. 343 double-columned pp. Chicago: Medical Library Association, 1967. \$10.
- Cescinsky, Herbert. *The Gentle Art of Faking Furniture*. 292 Plates with Numerous Illus. 168pp. N.Y.: Dover Publications, 1967 [i.e. 1931]. \$4, paper.
- Davidson, Henry A. *A Short History of Chess*. Illus. with Diags., Map Endpapers. 228pp. N.Y.: McKay, 1968 [c1949]. \$4.95
- DeVoe, Shirley Spaulding. *The Tinsmiths of Connecticut*. Numerous Illus. xxiv, 200pp. Published for the Connecticut Historical Society. Middletown: Wesleyan University Press, 1968. \$12.50
- Forbes, Jack D., ed. *Nevada Indians Speak*. Selected and Edited, with Introduction and Commentary. 293pp. Reno: University of Nevada Press, 1967. \$5.75
- Goya, Francisco. *The Disasters of War* [1863]. Introd. by Philip Hofer. 12pp., 83 Plates. N.Y.: Dover Publications, 1967. \$1.75, paper.
- Greenway, James C., jr. *Extinct and Vanishing Birds of the World*. 2d Rev. Edn. Illus. 520pp. N.Y.: Dover Publications, 1967 [i.e. 1958, American Committee for International Wild Life Protection, Special Publication No. 13]. \$3.50, paper.
- Kurz, Otto. *Fakes* [Archaeological Materials, Paintings, Prints, Glass Metal Work, Ceramics, Furniture, Tapestries]. Illus. 348pp. N.Y.: Dover Publications, 1967 [i.e. 1967]. \$2.75, paper.
- Leidy, W. Philip. *A Popular Guide to Government Publications*. 3d Edn. N.Y.: Columbia University Press, 1968. \$12.
- Lutnick, Solomon. *The American Revolution and the British Press, 1775-1783*. 249pp. Columbia: University of Missouri Press, 1967. \$6.
- Quintas of Smyrna. *The War at Troy. (What Homer Didn't Tell)*. Trans., with an Introd. by Frederick M. Combellack. 279pp. Norman: University of Oklahoma Press, 1968. \$5.95
- Weekley, Ernest. *An Etymological Dictionary of Modern English*. With a New Biographical Memoir of the Author by Montague Weekley. 2 vols. N.Y.: Dover Publications, 1967 [i.e. 1921]. The set, \$5.50, paper.
- Washington State University. Library. *William Edward Carty: an Indexed Register of His Papers, 1898-1963*. 42 double-columned pp. Pullman: Washington State University, 1967. No price.
- Whistler, James A. McN. *The Gentle Art of Making Enemies*. Introd. by Alfred Werner. xxii, 340pp. N.Y.: Dover Publications, 1967 [i.e. 1892]. \$2.25, paper.
- U. S. Library of Congress. *Czechoslovakia: a Bibliographic Guide*. Comp. by Rudolf Sturm. 157 double-columned pp. Washington: [Supt of Documents, GPO], 1967. \$1, paper.

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AN & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

NOTES

LEOPARD TRACKS IN "THE SNOWS . . ."

IN AN&Q (September 1963) Barney Childs points out the verbal similarities between the "frozen leopard" epigraph of Hemingway's "The Snows of Kilimanjaro" and H. W. Tilman's *Snow on the Equator*. Tilman's book, of course, could hardly have been the source since Hemingway's story first appeared in *Esquire* in August 1936 (epigraph included), while *Snow on the Equator* was not published until 1937 in England and 1938 in the United States. Unless Hemingway saw Tilman's book in MS, then, there can be no question of "influence". Moreover, Carlos Baker has recently stated (*Novel: a Forum on Fiction*, I, Fall 1967, pp. 9-23) that Hemingway heard about the dead leopard in 1934 while he was on safari: his white hunter, Philip Percival, told him about it.

A published account predating Tilman and Percival, may, however, be the ultimate source of the epigraph. Rev. Dr R. Reusch climbed Kilimanjaro three times, between September 1926 and October 1927, and on each trip observed the fro-

zen leopard. On his second ascent he cut off its ear. Dr Reusch described his adventures in a work we have not yet located, *Mt. Kilimanjaro and Its Ascent*. We would appreciate information about it. Portions of Reusch's account were reprinted at least twice prior to August 1936: in the *Tanganyika Times* of 10 February 1928 and in *Ice Cap* (*Bulletin of the Kilimanjaro Mountain Club*), No. 1, 1932. Extracts have also been recently republished in *Tanganyika Notes and Records*, No. 64 (March 1965).

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1724 LILLIPUTIANS

IN THE FIRST EDITION (1726) of *Gulliver's Travels*, at the end of Chapter 3 of the Voyage to Lilliput, Gulliver says that he was provided with food sufficient for 1724 Lilliputians. The second edition (1727) changes 1724 to 1728, which of course is correct on the scale of an inch to a foot. Some later editions have 1724 and some have 1728. The number 1724 is usually interpreted as a printer's error, but since it is mentioned several times it seems unlikely to have been merely a mistake in setting type. No correction is indicated in the large paper copy (now in the Victoria and Albert Museum) in which Charles Ford recorded Swift's corrections to the first edition. I suggest that 1724 is what

Swift intended. The Lilliputians are petty in mind as well as in body, as Swift constantly emphasizes. It is quite in keeping with the satire for Gulliver to describe them as "most excellent mathematicians" and then show them unable to cube 12 correctly. It seems likely that Swift was the victim of a well-intentioned copy editor in 1727.

Ralph P. Boas, jr.

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"AUGUSTAN POETIC DICTION: ADDITIONS TO OED"

EASY: According to the OED, the first use of "easy" in the sense "of written compositions: Showing no trace of effort; smooth, flowing", was in 1711 and is attributed to Steele. Although both Steele and Pope (*Essay on Criticism*, l. 360) were early in their use of the word in this sense, neither was first. A better candidate, not mentioned by the OED, is Samuel Wesley, who writes in his *Epistle to a Friend concerning Poetry* (1700), l. 1034: *Easie your Style, unstudy'd all and clear.*

Various: The OED cites Pope's *Odyssey*, IV, 524 as its earliest example of "various" in the sense of "appearing in or assuming a variety of forms." (Zc). In this line, Pope refers to Proteus as "the various God." Dryden, however, had used the same phrase to describe Neptune's herdsman in his translation of the *Fourth Book of the Georgics*: *Secure within resides the various God,/ And draws a Rock upon his dark Abode.* (ll. 610-611)

Dryden also used "various" in the sense of "varied in colour; varicoloured, variegated. Chiefly poet." (OED, def. 4a) The following line from his *Aeneid* (IX, 2) is the earliest citation given by the OED: *The various Iris Juno sends with haste.* But the following line from Donne antedates it: *Himselfe his various Rainbow did allow./* (*First Anniversary*, Grierson ed., l. 352)

Conspire: "To combine as factors in (a product). Poet." (OED) The earliest citation listed for this definition in the OED is from Addison (1716), but an earlier instance occurs in Book VIII of Dryden's *Aeneid*: *Whatever melting Metals can conspire,/ Or breathing Bel-lows, or the forming Fire,/ Is freely yours:* (ll. 531-533)

J. A. Means

Birkbeck College, London

SMOLLETT AND THE JEWISH NATURALIZATION BILL OF 1753

IT IS GENERALLY AGREED that the portrait of Joshua Menasseh, the benevolent Spanish Jew in Smollett's third novel, *Count Fathom* (1753), was the outcome of a desire "to do justice to a calumniated race".¹ This view is hardly borne out by Smollett's references to the Jews in his next two novels, *Sir Launcelot Greaves* (1760-61) and *Humphrey Clinker* (1771), which are quite as unkind as those in his first two, *Roderick Random* (1748) and *Peregrine Pickle* (1751),² or by the ridicule he leveled at the Duke of Newcastle for befriending the Jews in his political satire, *The Adventures of an Atom* (1769), p. 30.

The episodes in which Joshua appears permit us to infer little more than that Smollett was attempting to support the promoters of the so-called Jew Bill, who kept insisting on the economic benefit the country would derive from allowing wealthy and widely connected foreign Jews to become English citizens, and who kept denying that any Christian would suffer from a measure designed to relieve the Jews of their economic disabilities only.³ In each of these episodes Joshua contributes to the financial betterment of a Christian character. In one, he enables a young Hungarian count to retrieve his patrimony by advancing him five hundred pounds without requiring the security that fifteen Christian usurers had previously demanded (ch. xlvii). In another, he exploits his influence at the Spanish court to have an estate restored to a Castilian nobleman (ch. lxiii). In a third, he persuades a rich London merchant to make over ten thousand pounds to his daughter's impoverished lover (ch. lxvi).

Certainly there is no evidence of Smollett's strong humanitarian spirit in the commentary he wrote in 1760 on the passage and repeal of the Bill, which in fact discloses why he should not have hesitated to insert pejorative remarks about the Jews in his later works: "The truth is, it might have increased the wealth, and extended the commerce of Great Britain had it been agreeable to the people; and as the naturalized Jews would still have been excluded from all civil and military offices, as well as from other privileges enjoyed by their Christian brethren, in all

probability, they would have gradually forsaken their own unprofitable and obstinate fidelity . . . But no ministry ought to risk an experiment, how plausible soever it may be, if they find it, as this was, an object of the people's unconquerable aversion".⁴

Tuvia Bloch

Tel-Aviv University

1. Sir Walter Scott, *The Lives of the Novelists* (Everyman's ed.), p. 84. In his authoritative biography, *Tobias Smollett: Doctor of Men and Manners* (New York, 1963), p. 157, Lewis M. Knapp also singles out this portrait as a particularly striking illustration of Smollett's "strong humanitarian spirit".
2. For these references, see H. R. S. Van Der Veen, *Jewish Characters in Eighteenth Century English Fiction and Drama* (Batavia, 1935), ch. ii.
3. See Allan Peskin, "England's Jewish Naturalization Bill of 1753", *Historia Judaica*, XIX (1957), 3-32.
4. *Continuation of the Complete History of England* (London, 1771), I, 144-145.

CLEASBY-VIGFUSSON AND THE SNOLDELEV STONE

PARTICULARLY IN LIGHT of the recent scholarly interest in Unferth and the office of *pyle*,¹ it should, I think, be pointed out that an error occurs in the Cleasby-Vigfusson gloss of the Norse cognate *pulr*, an error which has directly and perhaps indirectly influenced critical comment on this enigmatic word. Cleasby-Vigfusson records of *pulr*: ". . . a sayer of saws, a wise-man, a sage (a bard?); this interesting word, the exact technical meaning of which is not known, occurs on a Danish Runic stone — Hruhalds þular á Salhaugum . . ." In

her detailed discussion of *pyle* in *Gnomic Poetry in Anglo-Saxon*, Blanche C. Williams quotes this definition verbatim, with the exception that she reports the stone as reading "Hruhald's [note the apostrophe] þular á Salhaugum".³ This misquotation is an example of error compounding error, for in fact the runic inscription of the Snoldelev Stone is reported incorrectly by Cleasby-Vigfusson. Recording only the latter half of the inscription, these lexicographers make it appear that *þular* governs the preceding genitive, i.e., *Hruhalds*. This is apparently not the case. The entire inscription reads as follows: Gunnwalds stæinn, sunar Hróalds, þular á Salhaugum.⁴ According to Jan de Vries' transliteration and punctuation, *sunar* clearly governs the genitive *Hróalds*, and, though this may seem at first a slight matter, it makes a considerable difference (particularly in view of the general dearth of evidence concerning this strange word) whether Gunnwaldr was *Hróalds þulr* or merely *þulr*.

This stone, it might be mentioned in passing, provides additional evidence which would seem to bear directly on the lexicographical problem of *pyle*, but which has been largely neglected by scholars. In addition to the runic inscription, the stone also bears drawings of three horns interlaced and a swastika, which symbols have been associated with Óðinn and Thor respectively.⁵ Could the *þulr/pyle* have been a Thor's or Óðinn's man?

Joseph L. Baird

Kent State University

(continued on p. 125)

QUERIES

Unknown Soldier — Can readers identify a story, about the Tomb of the Unknown Soldier in the year of 1921, when parents who lost a son in World War I visited the tomb? They laid a wreath on it and suddenly yellow butterflies flew away from the grave and they knew their son was buried there. — E. M. Schoenfelder, Cedar Rapids, Iowa

Maurice Ogden, poet — I am particularly interested in a poem of his, "The Hangman". Several inquiries have failed to reveal any information on Ogden, which seems to indicate that he is a relatively obscure poet. I would appreciate to know whether any of your readers are familiar with Ogden and his works, and where I might find "The Hangman" in print. — David L. Gosda, Mt. Hermon, Mass.

1. See, e.g., H. B. Woolf, "Unferth", *MLQ*, X (1949), 145-152; James L. Rosier, "Design for Treachery: The Unferth Intrigue", *PMLA*, LXXVII (1962), 1-7; Norman Eliason, "The *pyle* and Scop in *Beowulf*", *Spec*, XXXVIII (1963), 267-284; J. D. A. Ogilvy, "Unferth: Foil to *Beowulf*", *PMLA*, LXXIX (1964), 370-375.
2. *An Icelandic-English Dictionary*, 2nd ed. w. supp. by Wm. A. Craigie (Oxford, 1957).
3. (New York, 1914), p. 73.
4. I quote from Jan de Vries, *Altgermanische Religionsgeschichte* (Berlin, 1957), I, 403. See also the photograph of the stone in de Vries I, Table X, facing p. 400.
5. See Jan de Vries, II, 43-45; 127-128. L. F. A. Wimmer, however, regards the swastika also as Óðinn's symbol and quite pointedly calls the *þulr* a "geistlig taler, Odins præst". See *De Danske Runemindesmaerker*, (Copenhagen, 1899-1900), II, 338 ff.

Lewis Carrol Club? — The Library of Congress has supplied me with your address in the hope that perhaps you may help me in the location of a club which studies the man Lewis Carrol and/or his works. — *Kasandra Williams, Vienna, West Virginia*

Churchill quotation? — Any help you could give in locating a published source of this quip would be most deeply appreciated. Somewhere, I have seen it in print, but now, cannot recall where. Quotation is substantially accurate, as is also, I believe, the attribution to Churchill: *Admirer* — "Winston, that fat belly of yours would look better on a pregnant woman!" *Churchill* — "It has been, my boy — and she is!" — *D. Cook, Sharon, Mass.*

Swiss & George Crabbe quotations — Please identify the author of the following verse, found on a chalet at Montbovon, Switzerland: "Par les armes on peut acquérir la gloire,/ Mais la gloire sans plume en oubli se dissout./ Les plus grands rois ne sont connus que par l'histoire;/ Leur épée est muette et la plume dit tout."

The other quotation is by George Crabbe (1754-1832), I think but I am not sure. I recall having come across it in the summer of 1917: "But little can they win/ Who hunt in couples where the game is thin". — *Edgar Jackson, Norfolk, Va.*

Fairy Court — Who were the fairies who met in the court of Oberon their King? — *Gloria Day, Rochester, N.Y.*

REPLIES

German movie publication (VI:57) — *Illustrierter Film-Kurier* was first published as an illustrated insert for the cinema trade paper *Film-Kurier* in 1919. Initially designed to draw the theatre owner's attention to certain new releases, the informal program contained stills from these pictures as well as a listing of cast and credits and a story outline. Since they were very attractively made up and designed, they were soon collected by many fans and shortly thereafter made their way to the box-office, where they were sold to the public as a souvenir program.

During the first few years these programs were partially numbered, later they were categorized and retroactively numbered, starting with Number 1. However, this list had many omissions, therefore the master list I was fortunate enough to obtain from one of the original old movie fans of the Twenties contains many inserted a), b), and even c) additions to numbers.

By the time the 1930s rolled around, the *Illustrierter Film-Kurier* had become a very lucrative and well-organized business, and by this time a souvenir program was published for every new picture released in Germany, features as well as documentaries, domestic as well as imported. Periodically a master list was published, containing numbers and titles of all programs still available to collectors from the publisher.

In 1933 the *Illustrierter Film-Kurier* changed hands and was acquired by Franke & Co., which still publishes the programs today. During the final years of the World

War II when paper became scarce, the format (which up to then had been in rather large booklet form with eight pages) changed to one much smaller (4 octavo pages), yet still the programs were published right up to the end of the war.

By now the master list contained almost 4,000 titles published between 1919 and 1945, but unfortunately many a movie classic during the Twenties was released and disappeared without a souvenir program being printed for it. A complete collection of these programs is almost impossible to come by today. I myself own almost 2,000 titles, the oldest one going back to 1928 for a French "epic" called "The Burning Ship" and starring a youthful Françoise Rosay, today France's Grande Dame.

In 1946 Franke & Co. started publishing the souvenir programs again, this time as *Illustrierte Film-Bühne*. From the small format of 1945 it was soon changed to a larger one, but was now limited to only four pages. Later, in the Fifties, it was printed in multicolor and even went to eight pages and more for certain "big" releases (e.g. "Gone With The Wind", "The Greatest Show On Earth"). The title page was also changed to read *Illustrierte Film-Bühne* [combined with] *Illustrierter Film-Kurier*.

With the arrival of television and the rapid decline of movie attendance, which of course also affected the sale of souvenir programs, *Illustrierte Film-Bühne* was streamlined and expanded: 1963 saw the rebirth of *Illustrierter Film-Kurier* as a special line of programs for prestige movies and films of wide

appeal. Today it is a much more attractive program, selling for higher price. These souvenir programs are still collected by many fans. They are of course numbered (starting with No. 1 all over again in 1946) and have so far reached No. 7,800 for *Illustrierte Film-Bühne* and No. 250 for *Illustrierter Film-Kurier*. Many other publishers have tried before as well as after the war to carve out a rival program, but have not managed to survive. Programs were also published in Austria and East Germany, after the war. However Franke & Co. is the only publisher in West Germany at the moment to supply a program for almost every movie released today (some distributors of art movies or exploitation movies print their own programs or don't bother at all). They also regularly publish a master list for buffs, giving numbers still available. Fortunately, my collection of post-war *Film-Bühne* and *Film-Kurier* is a complete one and still growing! — Hans Ring, Las Vegas, Nevada

EDITORS' NOTES & READING

In Particular, a graphic review devoted to original verse and poetry in translation, is edited by Peter Hoy and designed and illustrated by Rigby Graham. *In Particular* will be issued at irregular intervals from 97 Holywell Street, Oxford, and the first number (15/-) appeared in August 1967. Future issues will be devoted to contemporary French poetry, modern Euro-

pean poetry in translation and Anglo-Welsh poetry, together with portfolios of prints by Rigby Graham. Regular features will include reviews of recent poetry in the private presses, check lists of poetry little magazines in Europe and a critical forum. A subscription to the first four issues costs £4 or \$12.

Daniel J. Reed of the Smithsonian Institution has described "The Catalogue of American Portraits", a new resource created in the National Portrait Gallery, in the July 1967 issue of *The American Archivist*, which we have neglected to notice before. This magnificent tool, to be keyed to automatic data processing, will make all kinds of information about hundreds of thousands of American portraits available to researchers in the briefest possible time.

East Carolina Poetry Forum Series has issued its first publication, *Trio in Blues*, containing interesting and rather distressing contributions by David Lawson, Laverne Manners, and Woody Thurman, writing in today's mood of despair tinged with something we might call, off-handedly, neo-realistic hopefulness. The pamphlet, 21 pp., is attractively printed but unpriced. Write the East Carolina University Poetry Forum Press, University Station Post Office, Box 2707, Greenville, North Carolina 27834.

Every year we devote a small amount of space to a "rave review" of the McGraw-Hill *Yearbook of Science and Technology*, "a comprehensive coverage of the important events of 1967 (and a preview of 1968)" compiled by the McG-H Encyclopedia of S&T staff.

Our devotion to the new volume is always heightened every year by the book's innovations and the continuous good quality of writing that makes such subjects as Electrochemistry, Inertial Navigation, Polychaete Fossil, Swim Bladder, and Well Logging, interesting as well as understandable without our having any background training at all. We have brought it to the attention of several younger men in the sciences (particularly medicine), to show them that good writing pays off — people who might not have been their readers will be led into new fields if the words can take them there. By now most libraries have added the *Yearbooks* to their shelves regularly but we recommend the book to anyone with some curiosity about what is going on in the world that surrounds the humanities and social sciences.

The most fascinating lot of information and queries we have seen about the Victorian era appears in the first issue of *Victorian Studies'* new publication, *The Victorian Studies Newsletter*, which began in January 1968 and will apparently make an effort to toddle along by itself, probably by subscription after the second number appears. The issue is packed with news about current researches, problems, and bits and pieces of work in progress. Individual subscribers to *Victorian Studies* (but not libraries) will get the first two issues free; libraries may *subscribe* to the first four numbers for \$2, *and they must!* Address Michael Wolff, Editor, Ballantine Hall, Indiana University, Bloomington, Indiana 47401.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky, Lexington, Kentucky. Reference books published abroad should be sent to him directly to consider for review.

Harri Jünger, ed., *Literaturen der Völker der Sowjetunion* (Leipzig: VEB Bibliographisches Institut, 1967; 439 pp.; MDN 12.-), includes surveys of sixteen literatures of the USSR (pre-1917 Russian, Armenian, Azerbaidzhan, White Russian [Belo-Russian], Estonian, Georgian, Kazak, Kirghiz, Latvian, Lithuanian, Moldavian, Tadzhik, Turkmen, Ukrainian, and Uzbek literature). There is an encyclopaedic review of each literature and bio-bibliographical notes on major authors in each language, arranged alphabetically by author.

Not since Ceram's *Götter, Gräber, Gelehrte* has there been a popular survey of the archaeology of the ancient Near East, Greece, and the Hellenistic world comparable to Henri-Paul Eydoux, *À la recherche des mondes perdus* (Paris: Larousse, 1967; 282 pp.). Much better illustrated than Ceram's book, Eydoux' work is an exemplary model for reliable popularization of basic scholarship. There is a full index. A translation of this work into English would be most welcome as a reference work on the history of art and archaeology.

The latest volume in Larousse's handsome "Collection monde et

voyages" is *La France* (1967; 160 pp.), compiled by a team of experts and richly illustrated both in color and black and white. It would be difficult to find a comparable vademecum to France as the land of tourism *par excellence*. Even those who do not read French readily will find here an intelligible guide to the enduring attractions of France.

David Talbot Rice, *L'art de l'Islam* (Larousse, 1966; 286 pp.), translated from the original Thames and Hudson edition of 1965, is a comprehensive survey of Islamic art to accompany other comparable volumes published by Larousse (the ancient Near East; the Far East; Greece; Rome; the Renaissance; classic, baroque, and rococo; and pre-Columbian America). It is richly illustrated and fully indexed.

The latest volume in Larousse's series of "Les plus grands peintres" is Andrea Emiliani's *Le Greco* (1967; 16 pp., 64 pl.). The rather short introduction is a perceptive critical analysis of El Greco's paintings. The plates, both in color and black and white, are impeccable.

Both the plates in the El Greco volume and those in E. R. Meijer, *Amsterdam, Rijksmuseum* (1967; 163 pp.) were executed by the Istituto Geografico de Agostini in Novara, one of the most competent shops in Europe for reproduction of art works. The Rijksmuseum contains a rich collection of Dutch art, and the present selection is representative. It is a part of the Larousse "Collection Musées et Monuments", which already includes volumes on châteaux of the Loire, the Escorial and La

Granja, Dresden, the Louvre, museums of Paris, provincial French museums, the Royal Museums of Brussels, the National Gallery of London, the Uffizi and the Pitti in Florence, and the Prado in Madrid. Here is a collection which maintains even a minimal art reference section.

In the series of "Miroirs de Part" the latest volume is a collection of essays by Jean Cocteau, *Entre Picasso et Radiguet* (Paris: Hermann, 1967; 194 pp.; NF 6.—), edited by André Fermigier. Here is a well annotated chrestomathy of the core of Cocteau's creative and critical thought. There are now over twenty volumes in this collection, and it may well develop into an encyclopaedia of art.

BOOK REVIEWS

Bibliography of Old Norse-Icelandic Studies: 1966. Edited by Hans Bekker-Nielsen and Thorkil Damsgaard Olsen, in collaboration with the Royal Library, Copenhagen. 74pp. Copenhagen: Munksgaard, 1967. \$4.05

At the risk of appearing to be the annual scorekeeper for *BONIS* in AN&Q, the reviewer notes that the 1966 issue contains 486 entries (previous years, in chronological order: 333, 430, 536) and cites 131 periodicals (previous years: 70, 98, 117), including itself. The seeming reduction in the number of entries over 1965 is in part accounted for by the editors' new policy of listing reviews under the reviewed work's author and title (thus, Farley Mowat's *Westviking: The Ancient Norse in Greenland and North America*, listed in *BONIS* 1965, accumulated 13 reviews during the year, all of which are cited under a reëntry of Mowat; and though all reviewers are

cross-referenced to this, their reviews are not numbered entries — making for greater efficiency, including twelve fewer entry numbers . . .). This and other refinements, coupled with an increasingly broad, though still carefully selective coverage, make it clear that *BONIS*, launched five years ago, is now running before the wind under full Viking sail.

The introductory essay for the 1966 issue (pp. 9-20), entitled "Rímur and lausavísur," is an expert translation by Peter Foote and Richard Perkins, annotated by Jón Samsonarson, of Sigurður Nordal's discourse which first appeared in *Aukarit Rímnafélagsins* III (Reykjavík, 1959). Inasmuch as Professor Nordal is treating the history and structure of certain Icelandic verse forms, and since he also makes frequent allusions which would be unclear to anyone not schooled in Icelandic language and literature (or indeed, not brought up in Iceland!), the translators' and the annotator's task was most formidable, and it is a tribute to their skill and knowledge that it was so effectively carried out.

The context of Professor Nordal's remarks is the historic resilience and adaptability of Icelandic culture — so much the greater a wonder in these days of planned or unplanned cultural genocide in favor of the politically dominant societies. When Danish hymns were imported, for example, they were promptly recast to fit the genius of Icelandic verse patterns. And when, in the 14th and 15th centuries, Danish ballads came in, they were likewise remoulded into *rímur* (pl. of *ríma*), a verse form characteristically of four-line rhyming stanzas (sometimes also with internal rhyme, and frequently exhibiting traditional alliteration as well). These were at first chanted as part of the performance of the ring-dances (still a thriving phenomenon in the Faeroes), and later simply chanted, for entertainment. The popularity of the *rímur* did ultimately lapse — but not before they had given birth to other verse forms, such as the *ferskeytla*, or independent quatrain. Another form of poetry long enjoyed by the Icelanders was the *lausavísa*, or extemporaneous single stanza, commonly an epigram or repartee. Professor Nordal exhorts younger poets to turn to account their heritage of *rímur* and *lausavísur*,

and in all events to make collections of these forms, still to be found in great number in written sources and sometimes surviving orally as well, lest the phenomenon of the Icelandic cultural continuum be weakened or impaired. — B. Hunter Smeaton, *The University of Calgary, Canada*.

JEFFERS, Robert H. *The Friends of John Gerard (1545-1612), Surgeon and Botanist*. Black and white illus. by Philip W. Foster. Bibl. 99pp. Falls Village, Conn.: The Herb Grower Press, 1967. \$6.00.

This limited edition is another one of the Herb Grower Press publications owned and distributed by Gertrude B. Foster, editor of *The Herb Grower*, and her husband, Philip, associate editor. The Herb Grower Press publishes and prints early herbals and rare horticultural books, chiefly from original editions. At present the Press's list includes several other worthwhile reproductions.

The Friends of John Gerard (1545-1612), Surgeon and Botanist, Robert H. Jeffers, English historian, horticulturist, and Fellow of the Linnean Society, is a serious and concisely written account of John Gerard, barber-surgeon and herbalist, based upon original research. It is to be noted that John Gerard is the most quoted of all the 16th and 17th century English herbalists. In brief, Mr Jeffers gives the facts of Gerard's life as surgeon and Elizabethan gardener so that the reader may place these statements against the allusions repeated many many times for several centuries and make his own decisions and judgments about the great controversy over the source material of Gerard's *The Herbal*; or, *Generall Historie of Plantes*, which followed publication of the second and third editions after Gerard's death. First Mr Jeffers presents vivid sketches of Gerard, including the matter of the management of his well-stocked garden in Holborn and his supervision for over two decades of Lord Burghley's gardens in London and Hertfordshire. Included are studious observations on his directorship of the physic garden of the College of Physicians in London, his

close associations with some of the eminent botanists, gardeners, florists, and fruit growers of his time, and on his extensive field work. Gerard published his *Herball* in 1597, listing over 1,000 species of plants growing in his famous garden at Holborn. Perhaps even greater professionalism is reflected during his superintendentship for Lord Burghley, when he served the Company of Barber Surgeons as warden and was elected Master of the Company in 1607.

Of particular interest is the fact that Gerard was the first person to describe and picture the white potato. Gerard could speak of the potato as he did of many other economic or medicinal plants, "It groweth in my garden". John Gerard's portrait which adorns the first edition of *The Herbal*, 1597, is famous for the potato blossom that he is holding. Since the white potato had not been illustrated in an English publication previously, it was drawn from life.

In addition to Gerard, Jeffers accounts for a number of professional scientists and prominent individuals in the Court of Queen Elizabeth I who wrote laudatory addresses for Gerard's *Herball*, giving each individual's biographical history, and identifying many of the plantmen, ladies, and herbalists with whom Gerard also had plant exchanges and correspondence. Consequently, this material elevates the importance of the book considerably in the history of English botany during Elizabethan times. Mr Jeffers outlines Gerard's botanical sojourns into the English countryside around London, selecting the routes from references in such a manner that a visitor could today pursue these famous paths if he had a copy of *The Friends of John Gerard (1545-1612) Surgeon and Botanist* with him.

Although the reader may not agree with Jeffers' opinions of John Gerard either as a botanist or author, he will have much biographical material about Gerard and many of his friends and acquaintances, and then can decide for himself what Gerard's contributions were to British botany. Philip W. Foster's illustrations of herbs (reproductions of plants figured in *The Herbal*) are good and well described. A valuable bibliography for Gerard scholars accompanies the text. Highly recommended for all

history of science and botanical collections — a most worthwhile gardening friend for one's gardening library. — Daniel S. Kalk, New Haven, Conn.

NOTES

(continued from p. 118)

ELIOT'S CASAUBON AND MYTHOLOGY

SEVERAL COMMENTATORS on the trends in mythological studies during the 18th and 19th centuries have referred in passing to George Eliot's Casaubon, the learned clergyman in *Middlemarch* whose projected "Key to All Mythologies" is left incomplete at his death. Since these incidental references probably have been overlooked by many readers of *Middlemarch*, I propose to offer a few words of documentation on Casaubon and mythology.¹

As the notations in the *Quarry for Middlemarch* show, when preparing to write her novel George Eliot gathered scientific data and reviewed events in the political history of the early 1830s. The *Quarry*, however, contains no reference to mythology, and one may assume that George Eliot relied on memory for the few definite references to mythological matters which are found in her completed novel. Her review of Mackay's *The Progress of the Intellect*, her earliest in the *Westminster Review* (1851), gives evidence that she was aware of the changing approaches to mythology during the 18th and 19th centuries.

When in Chap. 3 George Eliot paraphrases Casaubon's own ex-

planation of his project — "... he had undertaken to show . . . that all the mythical systems or erratic mythical fragments in the world were corruptions of a tradition originally revealed" (pp. 17-18)² — she clearly places Casaubon in the tradition of the syncretic mythographers, such as Jacob Bryant and George Stanley Faber.³ Neither here nor later does George Eliot specifically identify Casaubon's particular "key" or basic myth, and there is no evidence to suggest that his syncretism is in conflict with orthodox Christian theology.

Of more importance is the relationship between Casaubon's research and the work of previous syncretists, a relationship which George Eliot establishes in several ways. Within the same explanatory sentence already quoted from, she adds parenthetically that Casaubon had undertaken "what indeed had been attempted before, but not", in his estimation, "with that thoroughness, justice of comparison, and effectiveness of arrangement" (p. 17) at which he aimed. Not only, then, is Casaubon's general approach derivative, but his aim is simply an improvement of the syncretism accomplished by his predecessors. Moreover, it is important to recall that *Middlemarch* opens in 1829 and that Casaubon's death occurs in March of 1831. Albert J. Kuhn observes that "... syncretic mythography was a popular movement and it flourished vigorously from about 1775 to 1835" (p. 1096). The obvious conclusion is that Casaubon labored at his syncretizing when the approach was on the verge of being superseded. This point is given

additional emphasis when Will Ladislaw, speaking with the knowledge of a dilettante, explains to Dorothea "that the Germans have taken the lead in historical inquiries" and that Casaubon has "deafened himself in that direction" (p. 154). Although Ladislaw does not mention Karl Otfried Müller by name, one may speculate that it was particularly Müller that George Eliot had in mind. In her review of Mackay's *The Progress of the Intellect* she attributes "the introduction of a truly philosophic spirit into the study of mythology" chiefly to the Germans and in the same paragraph refers directly to Müller,⁴ who generally has the reputation of having inaugurated a more scientific phase of mythological research.⁵ Müller's *Prolegomena zu einer wissenschaftlichen Mythologie* (1825) was not translated into English until 1844, considerably after Ladislaw's explanation to Dorothea in December of 1829 or January of 1830.

Later references to Jacob Bryant and William Warburton further our awareness that Casaubon's research is pedantic and out of date. In a second interview with Dorothea, Ladislaw continues his earlier explanation by saying: "Do you not see that it is no use now to be crawling a little way after men of the last century — men like Bryant — and correcting their mistakes? — living in a lumber-room and furbishing up broken-legged theories about Chus and Mizraim?" (pp. 164-165).⁶ It is important to remember that Bryant, one of the earliest syncretists, published his *A New System; or, an Analysis of Antient Mythology* from 1774 to 1776. We also learn

that Casaubon plans to produce "a new Parergon, a small monograph on some lately-traced indications concerning the Egyptian mysteries whereby certain assertions of Warburton's could be corrected" (p. 207). Warburton's *The Divine Legation of Moses Demonstrated* was published from 1738 to 1741, more than a quarter of a century before Bryant's work; in fact, as Kuhn remarks, Warburton was the "chief source" of the "syncretists like Bryant and Faber" when they "began their realignments of mythologies" (p. 1111). The aim of correcting "certain assertions" of Warburton at the end of the first third of the 19th century particularly characterizes Casaubon's research as obsolete. Finally, George Eliot observes that "poor Mr Casaubon himself was lost among small closets and winding stairs, and in an agitated dimness about the Cabeiri, or in an exposure of other mythologists' ill-considered parallels, easily lost sight of any purpose which had prompted him to these labours" (p. 147). The reference to "the Cabeiri" suggests that Casaubon also hoped to correct the work of George Stanley Faber, author of *A Dissertation on the Mysteries of the Cabiri* (1803).

Without the help of any documentation, all readers of *Middlemarch* surely have a general awareness of Casaubon's inadequacies, both as husband and scholar; but by taking a moment to relate Casaubon the mythographer to his predecessors, one may understand more clearly that Casaubon is a pathetic imitator,⁷ a syncretist who crawls behind men of the last century, nips at their heels, and finally expires with his sterile, obso-

lete research still encased in manuscript volumes.

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1. For relevant information on mythology I refer the reader especially to Albert J. Kuhn, "English Deism and the Development of Romantic Mythological Syncretism", *PMLA*, LXXI (Dec. 1956), 1094-1116; and Alex Zwerdling, "The Mythographers and the Romantic Revival of Greek Myth", *PMLA*, LXXIX (Sept. 1964), 447-456.
2. *Middlemarch*, ed. Gordon S. Haight (Boston, 1956).
3. See Kuhn's particularly lucid explanation of the aims of the syncretists, pp. 1094-1096.
4. *Essays of George Eliot*, ed. Thomas Pinney (New York, 1963), p. 36.
5. See Edward B. Hungerford, *Shores of Darkness* (New York, 1941), p. 33; and Zwerdling, pp. 455-456.
6. Both Chus and Mizraim are discussed by Bryant and are mentioned later in *Middlemarch* (p. 238). Several other incidental references of this type are found in the novel.
7. James Kissane is slightly inaccurate when he speaks of Casaubon as the "fictional apotheosis" of Bryant and Faber ("Victorian Mythology", *VS*, VI [Sept. 1962], 7).

AN OVIDIAN ALLUSION IN GOWER

IN BOOK VII of John Gower's *Confessio Amantis*, Confessor relates to Amans a number of stories which concern chastity. Between two of these — the Rape of Lucrece and the Tale of Virginia — occur these lines, spoken by Confessor with reference to the story of Virginia, which follows immediately:

. . . rihtwisnesse and lecherie
Acorden noight in compaignie
With him that hath the lawe on honde.¹
(VII. 5125-7)

I suggest that Gower is here paraphrasing Ovid's *Metamorphoses*, II. 846-7:

Non bene conveniunt nec in una sede
inorantur
Maestas et amor.²

(Majesty and love do not get along well together, nor do they dwell in the same place.) Ovid's reference, specifically, is to the incompatibility of erotic passion and majestic dignity in Jove, who puts aside his majesty together with his

MISCELLANEA

Four Etruscan graves, with a wealth of pottery, jewelry, inscriptions, weapons and tools were discovered near Orvieto by a joint Italian-American team. The graves date back to the 6th century B. C. The American members of the team were students attending summer courses in Etruscology at the Pius XII Institute, Villa Schifanoia, Florence.

The ancient fortress of Castel dell'Ovo, Naples, will be restored and

used as a museum. Castel dell'Ovo has long been used by the Armed Forces, but Defense Minister Roberto Tremelloni is striving to relinquish historical monuments that are still in the hands of the military. The castle may house a museum of Neapolitan folklore and a theatre devoted to Neapolitan music.

The ruins of a town predating the Roman era have been found near Como. Findings to date include huts, tombs, pottery and old wells.

regal scepter to assume the rather unbefitting form of a bull for the base purpose of raping Europa. Gower's Confessor alludes to the lechery of the Roman judge Appius Claudius, who attempts to use his legal authority to gain possession of Virginia.

The verbal parallelism here is rather clear: *rihtwisesne* — *maiestas*, *lecherie* — *amor*, *Acorden noght in compaignie* — *Non bene conveniunt nec in una sede morantur*. And Confessor's reference to "him that hath the lawe on honde" (which also suggests Ovid's *maiestas*) is applicable equally to Appius and Jove.

When we add to this evidence the consideration that *Metamorphoses* II. 846-7 were perhaps more frequently quoted in the Middle Ages than any other lines of the famous "Ovidius ethicus",³ the possibility that Gower was here consciously introducing a familiar Ovidian aphorism is scarcely surprising.

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1. *The English Works of John Gower*, ed. G. C. Macaulay (Oxford, repr. 1957), II, 377.
2. Teubner text, ed. R. Merkel (Leipzig, 1905).
3. For a "history" of this proverb in the Middle Ages, see my article, "The *Felaweshipe* of Chaucer's *Love and Lordshipe*," *Classica et Mediaevalia*, XXV (1966 for 1964), 263-73.

The June issue of AN&Q will contain a cumulated index for Volume VI, September-June, 1967-1968.

COMMUNICATION:

MR KRAUS TO MR WHITE ON N. WEST

Mr White's notation (AN&Q, VI [January 1968], 72-73) that I erred in not seeing his footnote on "A Barefaced Lie" in a previous bibliography is, alas, correct; however, I still believe that N. West and Nathanael West are the same person. Besides the use of the bears in both "Lie" and *A Cool Million*, the speaker being laughed at each time, and the name N. West on the early story, there are other similarities between the two tall tales.

In "Lie" the man who hears the bear story is named "Josh Speaks" and in *Million* the Pike County Man's second story is about a past argument with one "Jack Scott", certainly a closely euphonious name. In *Million* the setting is a mining camp on a branch of the Yuba River, and in "Lie" the young stage passenger, the "big mouthed Yahoo", gets off up the river at "lower camp" while the stage continues to "upper camp", indeed suggesting mining country. Both "Lie" and the Pike County Man's stories are told in dialect in terms of frame situations, a story within a story, and in each instance the "joke" revolves around someone disputing the word of the speaker.

Thus in subject matter, setting, and method, "A Barefaced Lie" can be compared to Nathanael West's later novel, and I believe it should be cited among his early published works. — W. Keith Kraus, *Southern Illinois University, Carbondale*.



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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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- Blom, Eric. *Beethoven's Pianoforte Sonatas Discussed*. Facs. Illus. 251pp. N.Y.: Da Capo Press, 1968 [i.e. 1938]. \$12.50
- Brown, Ralph H. *Mirror for Americans: Likeness of the Eastern Seaboard, 1810*. Illus., incl. Maps. xxxii, 312pp. N.Y.: Da Capo Press, 1968 [i.e. 1943]. \$12.50
- Busby, Thomas. *A General History of Music From the Earliest Times*. Facs. Illus. 2 vols. N.Y.: Da Capo Press, 1968 [i.e. London, 1819]. \$37.50
- The Colophon*. [see also Keller, below]. Index, 1930-1935. Vols. I-V, Twenty Parts; With a History of the Quarterly, by John T. Winterich; and a Listing of Types & Papers, by Peter Beilenson. 47, [136] pp. Metuchen, N.J.: Scarecrow Reprint Corp., 1967 [i.e. 1935]. \$7.50
- Day, Stacey B. [Poetry:] *American Lines*. 174pp. 1967. Paper, \$3.75; cloth, \$5.50; *Collected Lines*. 48pp. 1966. Paper, Price?; [Drama:] *By the Waters of Babylon*. 137pp. 1966. Paper, \$3.75; cloth, \$5.50; *The Music Box*. 73pp. 1967. Paper, Price?; [Novel:] *Rosalita*. 86pp. 1968. Paper, Price? Cincinnati: Cultural & Educational Productions, 1041 St Gregory St., v.d.
- DeGrazia, Ted. *DeGrazia Paints the Yaqui Easter*. Port. & 40 Plates of Color Reproductions. 93pp. Tucson: University of Arizona Press, 1968. \$18.
- Einstein, Lewis. *A Diplomat Looks Back*. Ed. by Lawrence E. Gelfand. Foreword by George F. Kennan. Ports. xxxiv, 269pp. New Haven: Yale University Press, 1968. \$7.50
- Flint, Timothy. *Recollections of the Last Ten Years, Passed in Occasional Residences and Journeys in the Valley of the Mississippi*. New Intro. by James D. Norris. 395pp. N.Y.: Da Capo Press, 1968 [i.e. Boston, 1826]. \$14.
- Gasiorowska, Xenia. *Women in Soviet Fiction, 1917-1964*. 288pp. Madison: University of Wisconsin Press, 1968. \$10.
- Harris, Michael H. *A Guide to Research in American Library History*. 186pp. Metuchen, N.J.: Scarecrow Press, 1968. \$5.
- Henry, Leigh. *Dr John Bull, 1562-1628*. Port. 304pp. N.Y.: Da Capo Press, 1968 [i.e. London, 1937]. \$12.50
- Keller, Dean H. *An Index to The Colophon, New Series; The Colophon, New Graphic Series; and The New Colophon*. 139pp. Metuchen, N.J.: Scarecrow Press, 1968. \$6.
- Lockwood, Albert. *Notes on the Literature of the Piano*. New Pref. by Frederick Freedman. 235pp. N.Y.: Da Capo Press, 1968 [i.e. 1940]. \$15.
- Lynch, Richard M., comp. *One Theory of Politics: an Anthology of Quotations From Plato to John F. Kennedy*. 134pp. N.Y.: Exposition Press, 1968. \$5.50
- Mellerio, André. *Odilon Redon*. [Étude sur Redon; Notes & Témoignages; Catalogues; Bibliographie; etc.]. Port. & 206 Plates. 166pp. [Paris: Société pour l'Étude de la Gravure Française, 1913]. N.Y.: Da Capo Press, 1968. \$45.

(Continued on p. 144)

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A N & Q

AMERICAN NOTES & QUERIES

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NOTES

HARPER LEE'S COLLEGE WRITINGS

PERHAPS UNWITTINGLY, newspaper and magazine articles about Harper Lee have given the impression that although she began writing at an early age nothing by her was published before *To Kill a Mockingbird*. Actually, however, as an undergraduate at the University of Alabama (1945-49), she wrote for the college humor magazine several satiric pieces, for the student newspaper eight editorial-page columns, and for both a few reviews.¹ Some of these — particularly the magazine contributions — are of interest for their comments on writers and their treatment of Southern mores.

In "Some Writers of Our Times — A Very Informal Essay",² she begins by poking fun at the aspiring writer who is upset because he must cut his novel about a sensitive young man, and at the one who apparently considers atheism essential for the contemporary author. Then she ironically discusses some major necessities for a modern writer: a sadistic father, an alcoholic mother who alternately loves and mistreats the child, and

a soul — preferably warped. She points out that he must usually be from a small town, preferably a Southern village, which is important to his novel:

There must be the annual race riot full of blood & gore which causes violent reactions in his sensitive (I use that word because all writers are supposed to be sensitive) soul. A whole chapter of his book must be devoted to pondering over the holy-rollers ensconced in a tent just outside of town. And he certainly must not omit his reflections upon the way justice is so casually administered by the crooked judge in the broken down courthouse. . . . He has the chance to expose to the public the immoral goings-on in an out-of-the-way village, have himself hailed as the H. W. Beecher of the day, and instigate a movement which would do away with small towns forever.

And of course, she adds, "he must know how to write". (p. 15) Equally interesting is "Now Is the Time for All Good Men . . . — A One-Act Play",³ a pointed satire inspired by the then-proposed Boswell Amendment to the Constitution of Alabama, which would require prospective voters to interpret the U. S. Constitution to the satisfaction of the local registrar. The play opens as a Claghorn-like Senator, the Hon. Jacob F. B. MacGillacuddy, chairman of the Citizen's Committee to Eradicate the Black Plague, is arguing strenuously for passage of the amendment, which he helped formulate. Later, after *he* is denied the right to vote because of the amendment, he pleads before the Supreme Court that it is unconstitutional. The play ends with a repeat of the opening scene — except that the Senator, now chairman of the Citizen's Committee to Restore Civil Liberties, is beginning another flowery speech which will apparently reveal a plan

to counteract the amendment. Miss Lee's handling of dialect to suggest MacGillacuddy's character and satirize what he represents may be seen in two excerpts. The first is from his opening speech:

My friends, you who inhabit this gre-e-a-tt state of Alabama, from the northern shores of the Tennessee to the vasty reach of the Black Belt, from the Mississippi border to the home town of our beloved governor, from Excel to Sportt, I send you — greetings! Er — greetings! We are gathered here this evening under the crisp Alabama sky . . . upon a matter of the u-u-tmost importance, a matter vital to the lives of us all. For in our midst are the elements which will undermine our whole way of livin. Living. The goddam yankees (and I might add just here that there are three kinds of yankees: yankees, damyankees, and goddam yankees) have come to our beloved state in droves. Droves! . . . (p. 7)

The second is from his address to the Supreme Court:

I come to you on a matter of gravest importance. My civil liberties are being threatened. You boys all know me, I was in Congress with most of you. A diabolical group down in Alabama slipped one over on the honest, decent citizens of the state three years ago. They passed an amendment which turned out to be the most vicious, vile, undemocratic piece of legislation ever passed. Whatta you going to do about it, boys? (p. 17)

To the student newspaper, the *Crimson-White*, Miss Lee contributed book and movie reviews and a series of columns headed "Cautic Comment". Her later achievement with *To Kill a Mockingbird*, as novel and movie, lends interest to one remark in a review welcoming a projected series of British films at a local theater: "After a steady diet of vulgar extravaganzas

belched forth to the public by money-mad Hollywood producers, it is a relief to see a quiet, unpretentious movie in which the heroine does not look like an Ipana ad, and the hero is a reasonable facsimile of a human being".⁴ Most of her eight columns treat such usual college topics as registration with fairly standard college-newspaper humor;⁵ but two are effective parodies, one of a day's programming on local radio stations,⁶ and the other of advertising testimonials in Alabama newspapers;⁷ and one column relates an amusingly-developed episode about a student who is finally allowed access to *Ulysses* if he will read it in the library — only to discover the last thirty pages are missing.⁸

It would be premature to explore the relationship between these college writings and Miss Lee's subsequent literary career. But they obviously suggest her sharp eye for human idiosyncrasies and her alertness to and disapproval of pretension and deception, even if they do not prepare one for the portraits, drawn with affection and humor, which are among the delights of *Mockingbird*. Miss Lee's fellow students had fair warning, though. An interview published in the *Crimson-White* during her tenure as *Rammer-Jammer* editor concluded with this paragraph: "Lawyer Lee⁹ will spend her future in Monroeville (her home town). As for her aspirations, she says, 'I will probably write a book someday. They all do'".¹⁰

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THE "WHORE OF BABYLON"
A 'WHORE A' BABBLIN'?
A NOTE ON FALSTAFF'S
DEATH.

THE AMOUNT OF ATTENTION that has been focused on the Folio reading "a Table of green fields", on Theobald's "a'babbed of green fields", and on other emendations is not as surprising as the indignation expressed at the *extent* of some of the emendations and at the rather special reasoning employed to try to make some of the proposed interpretations carry. Hotson's suggestion¹ that in green fields Grenfield (Grenville), the famous Elizabethan seaman of the Spanish Armada conflict is hinted at is absolutely brilliantly specially pleaded. Miss Hulme's racy interpretation² of the passage is indecently relevant; "nose, pen, table and green", as she has definitely shown, did have underlying sexual connotations, and by the same token she

is well within her rights to claim that "his Nose was as sharpe as a pen" may well refer to "erection in a dying man" ("vp-peer'd and vpward" Folio reading would further seem to substantiate this!). Miss Hulme's "decent" interpretation that the pen may be a device on a coat of arms the field vert translated into green fields cannot be entirely discounted either. All of these, together with the suggestions that the green pastures of Psalm 23 might well be on Falstaff's dying lips, and that there is a dominant impression of the classical Hippocratic fever associated with death from the sweat,³ may be underlying connotations for a wary, racy, and boisterous audience and it would be a poor critic who failed to benefit by them. We are so used to reading Spenser on various levels that it certainly is high time we allowed Shakespeare in his *compact* expression various depths of meaning also, and surely no one would deny that this particular passage is compact!

One further line of Mistress Quickly's comments on Falstaff's death — "then he was rheumatic, and talked of the whore of Babylon"⁴ may be richer in connotation than we have so far appreciated. The pronunciation of "rheumatic" [Folio — *rumatique*] as "Rome-atic" preparing us for the "whore of Babylon" — a continuation of the scarlet woman of "incarnate" and "carnation" is well footnoted in the *New Arden* edition, and on p. XLIV of the introduction to this same edition it is claimed that the "insulting reference to the Church of Rome completes the last glance at the Lollard Oldcastle", but there is no indication of other possible

1. Two other reviews, which are not commented on here, appeared in the *Rammer-Jammer*, XXII (September 1946), 17-19, and the *Crimson-White*, 1 October 1946, p. 2.
2. XXI (November 1945), 14-15. An updating of Shakespeare, "Act Two, Scene Two of Romeo and Juliet (20th Century Version — Or — Now you know shy the Bard groans in his eternal sleep)", also suggests indirectly Miss Lee's lack of enchantment with contemporary literature.
3. XXI (October 1946), 7, 17-18.
4. 24 May 1947, p. 6.
5. 13 June, 28 June, 5 July, 2 August and 16 August 1946 — always on p. 2.
6. 26 June 1946, p. 2.
7. 19 July 1946, p. 2.
8. 21 June 1946, p. 2.
9. Enrolled in Law School; never practiced.
10. 8 October 1946, p. 1.

depths of meaning. Mistress Quickly is obviously put on the spot by Bardolph's claim, supported by the boy's, that Falstaff cried out against women. She had earlier (2 *Henry IV*, II.iv.55) referred to Falstaff and Doll being "as rheumatic as two dry toasts" who cannot "one bear with another's confirmities"⁵ when the confirmed infirmities had been labelled a few lines earlier by Falstaff as diseases caught from Doll. "Rheumatic" is "the fruit of whoring" (*Othello*, V.i.116), but Mistress Quickly tries to turn it against "the whore of Babylon". She turns the boy's indictment against women — "they were devils incarnate" to "A' could never abide carnation; 'twas a colour he never lik'd", and the boy's affirmation that Falstaff "said once, the devil would have him about women" into a gloriously defensive — "A' did in some sort, indeed, handle women" (where so much hangs on "indeed in deed"!), and then she excuses these women (Doll and herself included) by interpreting Falstaff's remarks as being against some other woman — "the whore of Babylon", when it seems perfectly possible that Falstaff had cried out against women who were devils incarnate, that the devil would have him about women, and had cried out against "the whore a' babb'lin'", the "prattling alewife"⁶ who was fussing and babbling at his bedside. [For "a" = "of" see line 19 where the Folio has "a good cheer" which is unnecessarily emended in the *New Arden* and generally to "o good cheer".]

If we are prepared to allow for the possibility that Falstaff cried out against "the whore a' babb'lin'"

then it serves to counterbalance (but not destroy) the 23 Psalmish atmosphere and somewhat allay the suspicions of those critics who consider that "babbled" is out of character with Falstaff "loaded with every vice that flesh is heir to"⁷: "if Falstaff had babbled of anything it would have been of London taverns and such and not the countrysides!"⁸

Is it possible that Theobald's emendation has brilliantly hit the mark after all? It's not Falstaff who *babbled* about "God, God, God!", about the need for more clothes on his feet", about sack, about women and about the black soul-flea burning in hell on Bardolph's nose — Falstaff's "old ram rod" wits are still vigorous — he's *crying out* about such matters. The one who babbled and in her defensively muddled report transposed some of her babbling to Falstaff and who has gone on babbling to critics, readers, audiences, and scholars ever since is Mistress Quickly — "the whore a' babb'lin'". It is *her mind* that transmits the "eye witness" report of Falstaff's death; it is her explaining away Bardolph's and the boy's reports that demands attention. Not until we have the key to a full understanding of the character and utterances of that female Bottom-be-Dogberried hostess shall we ever be able to satisfactorily gloss away the crucial notoriety of this passage, and isn't Shakespeare's trump card that he knows this is impossible for "custom cannot stale [the] infinite [perplexity] of "the whore a' babb'lin'"?

John P. Cutts

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"TO SYNGE A FOOL A MASSE"

IN CONSIDERING *TROILUS* as a prospective lover, Criseyde rehearses some of his attractive qualities: "Al nere he malapert, or made it tough, / Or was to bold, to synge a fool a masse" (III, 87-88).¹ Skeat's comment on the passage is that "though he was not pert, nor made difficulties; nor was he too bold (as if about) to sing a mass for a fool. The last expression was probably proverbial; it seems to mean to speak without hesitation or a feeling of respect".² Robinson comments: "The phrase 'to sing a fool a mass' was undoubtedly proverbial, although no exact parallel seems to have been found for its use in the present passage. . . . Professor Kittredge suggests that the reference is to 'fine and flattering speeches such as a confident suitor might use to beguile a silly woman'. She would take them all on faith, not understanding their true import any better than a fool understands the mass".³

I would suggest rather that this is an example of a line-pattern

common in Chaucer,⁴ and that it should be read: "a fool to sing a mass". It would then appear to refer to an aspect of the medieval Feast of Fools which was observed in France and England from the 12th century until it died out at the end of the fourteenth. This celebration took place during the Christmas season, and was also known as *festum stultorum*, *fatuorum*, or *follorum*. Karl Young describes the nature of the feast by saying that "the celebration was determined by the fact that the control of the services of the day, both the Mass and the Cursus, was given over to the subdeacons. At First Vespers, their representative received the *baculus* of the master of ceremonies, assumed his authority, and retained it throughout the feast. The effect of these arrangements was to give the subdeacons unwonted prominence and a notorious opportunity for 'misrule'".⁵

A 13th-century manuscript from Beauvais says that on the occasion of the feast the form of the Mass and the Canonical Office is not al-

1. Hotson, Leslie "Falstaff's Death and Greenfields", *TLS*, 6 April 1956, p. 212.

2. Hulme, Hilda "The Table of green fields", *Essays in Criticism*, ('The Critical Forum'), January 1956, VI.1.117-119; "Falstaff's Death: Shakespeare or Theobald?", *Notes & Queries*, July 1956, new series, III.7.283-287.

3. cf. John Caius *A Boke or Counseill against the Disease called the SWEATE*, 1552 STC 4343 — edited for the Scholars' Facsimiles & Reprints by Dr Archibald Malloch, 1937. On fol. 10 Caius lists the various names of the disease; it may be of relevance to note that "Quotidia, Tertian" occur exactly in this order — the order of Mistress Quickly's

"burning quotidian tertian". See also Creighton, C., "Falstaff's Deathbed", *Blackwood's Magazine*, March 1889, CLV. 324-336.

4. Walter, J. H., ed., *King Henry V*, (New Arden, 1954), p. 48, II.iii.39-40.

5. Wilson, John Dover, ed., *The Second Part of the History of Henry IV*, (Cambridge 1946, reprinted 1953), p. 41.

6. Nicholson, Br., *Notes & Queries*, 31 August 1889, Seventh Series, VIII. 162-163.

7. B. J., *Notes & Queries*, 1 October 1853, VIII.314.

8. Eagle, R. L., "The Death of Falstaff". *Notes & Queries*, June 1957, new series, IV.6.240.

tered, but that the text is expanded by interpolations.⁶ This "licensed misbehaviour" was long a thorn in the side of the bishops, and in England where the celebration was far more moderate than in France, references to the feast in the records of the great English cathedrals cover a period of two centuries.⁷

In view of this, it would seem likely that in saying Troilus is not bold — "to synge a fool a masse" (88), Criseyde means that he is not a fool who on the Feast of Fools would sing a Mass — and by analogy, he is not bold or irreverent. This is supported by the context of the lines, and can, in fact be deduced from them. But the allusion that Chaucer made to the Feast of Fools touches the classic setting with some of the color and roughness of medieval life.

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THE "BLIND MOUTHS" PASSAGE IN *LYCIDAS*

WHEN SAINT PETER INTERVENES and speaks *ex cathedra* throughout lines 113-131 of *Lycidas*, one immediately realizes the full import of Milton's daringly emphatic reference to the corrupt clergy as "Blind mouths". To determine the manner in which the epithet was meant to be interpreted is no real chore. Plainly, this was the label Milton intended to consign to those worthless clerics whose perverse activities brought about the spiritual deterioration of their charges. These "bad" shepherds were so preoccupied with mundane rather than spiritual affairs that they failed to acknowledge the word of God. Because they were spiritually ignorant, their flocks remained spiritually untended. This explication need not be labored; it is the one accepted by most scholars. The source for the epithet "Blind mouths", however, has become an especially perplexing problem to even the most imaginative commentators on *Lycidas*. Robert Kane, for example, cites the Greek compound adjective *τυφλόστομος*, literally translated, "with blind mouth". "Milton may have seen it", suggests Kane, "in Strabo 4.1.8".¹ To date, Kane's suggestion has stood as one of the most tenable offered. However, I should like to point to an entirely different and less remote source for the epithet which has not previously been noted.

An explicit correlation between the eyes and mouth of Jonathan, son of Saul, occurs in 1 Samuel xiv.27-30. And more, I believe the suggestion of this specific passage as a source for the "Blind mouth"

1. F. N. Robinson, ed., *The Poetical Works of Chaucer*, 1st ed. (Cambridge, Mass., 1933). All quotations from "Troilus and Criseyde" are taken from this edition.
2. Walter W. Skeat, ed., *The Complete Works of Geoffrey Chaucer*, 2nd ed. (Oxford, 1900), II, 476.
3. Robinson, *Works*, p. 935.
4. To cite a few examples: "To sen hire goodly lok he gan to presse" (T. C., I, 446); "to hiden from thi frend so gret a care" (T. C., I, 587); "To pices do me drave, and sithen hongel" (T. C., I, 833); "To knowe thyng desires she so faste" (T. C., II, 144).
5. Karl Young, *The Drama of the Medieval Church* (Oxford, 1933), I, 105.
6. Ibid.
7. E. K. Chambers, *The Mediaeval Stage* (Oxford, 1903), I, 321-23.

epithet can be offered with a certain degree of confidence, for the biblical account of Jonathan's spiritual enlightenment and rescue in 1 Samuel xiv seems to have been of especial interest to Milton: more specifically, we find his careful notation of it on page thirty-six, line 22 of the Trinity Manuscript.² Verses 27-30 of that chapter which Milton notes read:

27 But Jonathan heard not when his father charged the people with the oath: wherefore he put forth the end of the rod that was in his hand, and dipped it in an honeycomb, and put his hand to his mouth; and his eyes were enlightened. 28 Then answered one of the people, and said, Thy father straitly charged the people with an oath, saying, Cursed be the man that cateth any food on this day. And the people were faint. 29 Then Jonathan said, My father hath troubled the land: see, I pray you, how mine eyes have been enlightened, because I tasted little of this honey. 30 How much more, if haply the people had eaten freely today of the spoil of their enemies which they found? for had there not been now a much greater slaughter among the Philistines?

Literally, a "blind mouth" is a mouth that cannot see. And in Milton's context it exemplifies those clergymen whose mouths are not enlightened by a divine voice as contrasted to Lycidas, the good shepherd who is faithful to the "herdsmans art". Lycidas (or Edward King) was, according to Milton, an "enlightened" or "seeing" mouth — one whose vision encompassed matters of spiritual significance and whose mouth inevitably preached those matters. In the passage which I have cited from 1 Samuel, it is only after tasting the honey in his mouth that Jonathan's eyes are enlightened, and it is only after being enlightened that he is

able to comment judiciously on Saul's absurd misconception of spiritual matters: in fact, when the enlightened Jonathan realizes his father's misconstrued religious obtrusion on the Israelites (verse 24), his comment on Saul's proclamation becomes an overt expression of disapproval ("My father hath troubled the land"). Saul is, as it were, a "blind mouth"; and when Jonathan later preaches to those Israelites who are exceedingly "faint" (verse 28), his actions provide a perfect contrast to the "Blind mouths" in Milton's poem who, because of their spiritual ignorance, leave their hungry sheep susceptible to the "wind and rank mist" and "foul contagion".

It is my contention, then, that the epithet "Blind mouths" employed in line 119 of *Lycidas* had been occasioned by Milton's recollection of the episode of Jonathan's spiritual enlightenment and rescue which he had noted earlier in the Trinity Manuscript. Milton's knowledge of the Scriptures, we know, was extensive, and the applications of most biblical allusions in his works probably came to him automatically. His epithet "Blind mouths" was probably ascribed to the corrupt clergy by a mental process of automatic recollection and reciprocity, specifically with verses 27-30 of 1 Samuel xiv in mind.

David R. Fabian
Rutgers University College

1. Robert J. Kane, "Blind Mouths in *Lycidas*", *MLN*, LXVIII (1953), pp. 239-40.
2. Harris F. Fletcher, ed., *John Milton's Complete Poetical Works, Reproduced in Photographic Facsimile*, Vol. II (University of Illinois Press, 1945), p. 19.

QUERIES

Punch or Punchinello — What is the origin of the name? Did it belong to an historical character? — *T. M. Dyson, Lyons, France*

Ribbons for men at weddings — I have heard that there was once a custom of men wearing or giving away ribbons to be worn (or that had been worn) at weddings. Can anyone clarify or expand on this information? — *Thomas Henry, Yonkers, N.Y.*

"Rising from the feast of life empty" — Source wanted. — *LeRoy A. Martin, Chattanooga, Tenn.*

Ghosts in hospitals — While I was ill recently in the Central Baptist Hospital in Lexington, I asked some third-floor nurses' aides about mysterious openings and closings of my door between midnight and dawn. The immediate answer was that it was caused by an elderly nurses' aide who had died a natural death, or by a young R.N. who had died in an automobile accident. Further pursuit of this matter indicates widespread belief among medical people in Lexington that the old St Joseph's Hospital (built around the turn of the century and abandoned in the middle 1950s) was destroyed by a disgruntled arsonist orderly who had died of paresis soon after his discharge from the hospital around 1925. Are there stories of other ghosts who haunt hospitals? — *Lawrence S. Thompson, Lexington, Ky.*

Bibliographical imprint — What is the significance of the abbrevia-

tion (Latin? Norwegian?) in the following imprint: *Nidrosiæ A.O.R.*, 1766. The city is identifiable as Drontheim, Norway, unless the abbreviation suggests another location. — *Elizabeth Hall, New York City*

"Mrs Garrick" — Who was the author of the amusing and revealing obituary of Mrs David Garrick that appeared in *The Annual Biography and Obituary for the Year 1823*, Vol. VII, pp. 262-89, London, 1823? — *Temper Daly, San Francisco, Calif.*

Perpetual calendars — Is there a list of the number and variety of those that have been devised? I would like to know the names of their "inventors", the dates and places of their publication, and some critical information about them. I realize, of course, that most are not in any sense "perpetual" but have date limitations of a few thousand years with the expectation that they could be projected for thousands more. What was the first such calendar? — *Michael Odlovak, Monsey, N.Y.*

"Rocking cake" — Can the allusion be explained? I believe it had something to do with christenings, possibly in England. Was it a particular kind of cake and did it have some special significance? When were they made? — *Marian Ponsonby, Manchester, England*

<p>The June issue will include <i>American Notes & Queries'</i> Annual Index</p>
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REPLIES

Fairy Court (VI: 119) — Brand's *Observations on the Popular Antiquities of Great Britain* (London, 1900, II, 499) says that "In Poole's *Parnassus* [?] citing the London, 1677 edition of Joshua Poole's *The English Parnassus; or, a Helpe to English Poesie*] are given the names of the fairy court: *Oberon*, the emperor; *Mab*, the empress; *Perriwiggin*, *Perriwinckle*, *Puck*, *Hob-goblin*, *Tomalin*, *Tom Thumb*, courtiers; *Hop*, *Mop*, *Drop*, *Pip*, *Drip*, *Skip*, *Tub*, *Tib*, *Tick*, *Pink*, *Pin*, *Quick*, *Gill*, *Im*, *Tit*, *Wap*, *Win*, *Nit*, the maids of honour; *Nymphidia*, the mother of the maids". I have never seen this list anywhere else and wonder myself whether other readers can add to it or give other authorities? — *Lee Ash, Editor*

"Night Flower studies" (VI:57, 90) — The following, from Hans Vollmer's *Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts* (Leipzig, 1955), II, 409-10, seems to give the most complete references to Wilhelm Heise. — *Alan Cohn, Southern Illinois University Library, Carbondale:*

HEISE, WILHELM, dtsh. Maler u. Graph. (Prof.), * 19.5. 1892 Wiesbaden, ansässig in München.

Stud. bei H. Olde in Kassel u. an d. Ktsch. in Weimar. Tätig in München, dann in Frankfurt a. M. als Prof. an d. Städt. Hochschule f. bild. Kste. 1953 an die Städt. Hochschule f. bild. Kste in München berufen. Anfängl. Impressionist. Wurde durch einen Auftrag, einige Hundert Zifferblätter für einen Uhrenfabrikanten zu bemalen, auf eine minutiöse Feinmalerei und damit in die

Richtung der Neuen Sachlichkeit gelenkt. Malt auf Holztafeln Landschaften u. Figürliches, mit Vorliebe aber höchst sorgfältig durchgeführte Pflanzen- u. Blumenstudien. Lithogr. Folge: Nächtliche Blumenstücke; 12 Holzschnitte zu Cervantes, Don Quichote (1918); 10 kolor. Drucke nach Federzeichnngn zu E. T. A. Hoffmann, Das Fräulein von Scuderi; 10 Zinkzeichnngn zu Adalb. Stifter, Narrenburg. Illustrat. zu Ricarda Huch, Aus der Triumphgasse, 1924. In d. Städt. Gal. in München: Hl. Stephanus. 1926 Dürerpreis der Städt Nürnberg. Koll.-Ausst. in d. Städt. Gal. München 1932.

Lit.: Breuer, in. 5 Abbn, dar. Selbstbildn. (1926). — Nemitz, 1948, m. Abb. — Hellweg (Essen), 5 (1925) 768 (Abb.). — D. Horen, 5 (1929) 600/07. — D. Kst, 53 (1925/26) 259/62, m. Abb., 264 (Abb.) u. 4 Taf.; 69 (1934) 260 (Abb.), 356 (Abb.). — D. Kst f. Alle, 47 (1931/32) 199 (Abb.); 49 (1933/34) 236 (Abb.), 316 (Abb.); 51 (1935/36) farb. Taf. geg. p. 131, 149 (Abb.); 52 (1936/37) 196 (Abb.), 199, 1. Sp. — D. Kst im Dritten Reich, 1 (1937) H. 10, p. 18 (Abb.); — im Dtsch. Reich 3(1939) 194/99, m.4 Abbn. — Kst u. Kstler, 32 (1933) 37f. — D. Kst u. d. schöne Heim, 51 (1952-53) 9 (Abb.). — D. Kstblatt, 12 (1928) 137 (Abb.), 138f., 268 (Abb.); 14 (1930) 267 (Abb.). — D. Kstwanderer, 1919/20, p. 193. — D. Kstwerk (Baden-Baden), 1 (1946/47) H. 12, p. 52 (Abb.). — Velhagen & Klasings Monatsh., 42/I (1927/28) farb. Taf. geg. p. 56; 43/I (1928/29) farb. Taf. geg. p. 200 (Selbstbildn.); 43/II (1928/29) 160/68 (8 Abbn); 47/I (1932-33) farb. Taf. geg. p. 476 (Text); 49/I (1934/35) farb. Taf. geg. p. 484, 580 1. Sp., 687 1. Sp., 692 (Abb.); 52/I (1937/38) 549/52, m. 5 farb. Abbn. — Westermanns monatsh., 156 (1934) farb. Taf. geg. p. 304, 370, 371. — The Studio, 98 (1929) 603 (Abb.). — D. Weltkst, 23 (1953) Nr 13, p. 11. — D. Türmer, 35/II (1932/33) 4 Abbn zw. p. 352/54. — D. Werk (Zürich), 19 (1932) H. 12, Beil. p. XXXIV.

Chicken fighting (VI:56, 103) — I don't know whether this helps at all, but "Dog-fighting, ratting, cockfighting, and other blood sports had been illegal in New York State since 1856, yet hardly a night passed . . . without a tournament . . ." (in the 1860s) — from *Angel in Top Hat* by Zulma Steele (c.1942), p.141. — *Gerald Carson, Millerton, N.Y.*

EDITORS' NOTES & READING

The word-conscious readers of AN&Q will welcome, as we did, the evenings they will spend with *Funk & Wagnalls Modern Guide to Synonyms*, edited by S. I. Hayakawa and the F&W Dictionary staff (726pp; N.Y., 1968. \$8.95). If they react to new reference books they will spend several hours comparing the idiosyncracies of Crabbe, Roget, Fowler, Fernald, Mencken, Webster's synonymy, and others, with this modern and very much alive list of distinctions between the shades of meaning that make one word so much more perfect to use than another. And just for fun, test some of the words against Sam: Johnson's dictionary too.

Cottage crafts, as such, did not ever have the place in the United States that they held "in the old country"; nevertheless, they did exist to some degree in New England, and one of the outstanding ones that developed into a real native art was tinsmithing and jap-

paning. Another handsome book from Wesleyan University Press is Shirley Spaulding DeVoe's careful and complete study of *The Tinsmiths of Connecticut* (xxiv, 200pp; Middletown, Conn., 1968. \$12.50). Not only are the arts, crafts, and sales of tinwares described in full detail, but in a series of absorbing appendices Mrs DeVoe has listed women painters and jappaners, Connecticut workers and firms connected with the tin-pieces, indenture papers, a table of sorts and weights of tinplate, wholesale prices of contemporary tinware, and a sample of a peddler's contract. To all this source material of an old-time industry there is added a very useful list of additional references. This is an unusual example of an attractive university press book that will appeal to the historian, biographer, collector, and anyone with antiquarian interest in American crafts.

The ancient fortress of Castel dell'Ovo, Naples, will be restored and used as a museum. Castel dell'Ovo has long been used by the Armed Forces, but Defense Minister Roberto Tremelloni is striving to relinquish historical monuments that are still in the hands of the military. The castle may house a museum of Neapolitan folklore and a theatre devoted to Neapolitan music.

Four Etruscan graves, with a wealth of pottery, jewelry, inscriptions, weapons and tools were discovered near Orvieto by a joint Italian-American team. The graves date back to the 6th century B. C. The American members of the team

were students attending summer courses in Etruscology at the Pius XII Institute, Villa Schifanoia, Florence last year.

The insight and humane understanding of a "diplomat of the old school" is in sharp contrast to the contrived bargaining and calculated misrepresentation of the world's foreign offices mirrored in the daily press's reports of what goes on all around us. We have recognized this truism while reading the remarkably enjoyable and revealing book, *A Diplomat Looks Back*, by Lewis Einstein, edited by Lawrence E. Gelfand, with a Foreword by George F. Kennan (Yale University Press, 1968; \$7.50). These memoirs of foreign affairs from 1903 to 1930 cover activities in London, the Algeciras Conference, Constantinople, Peking, Costa Rica, Sofia, and Prague, and fill in some hitherto unnoticed but important gaps in the story of the dealings among nations. Life was easier in those days, perhaps, but personalities made history just as today. The ignorance and bad manners of some of all nations' most important representatives, their insulated isolation and hauteur on the one hand, and gentlemanly decency of others, as recalled by this modest author, make for very unusual reading. Interspersed with hilarious comic tales about such things as William Jennings Bryan buying a rug in the Levant, the book is more frequently a sensitive recognition of the purposes and effects of just and fair dealings among nations, making this an ideal volume for study against the ultimate horror of war.

Bookmen will be grateful for the appearance of Scarecrow Press's two indexes to *The Colophon* in its original series (1930-35), and the subsequent New Series, New Graphic Series, and *New Colophon*. The first is, of course, a reprint of the 1935 index; the second is compiled by Dean H. Keller, and now published for the first time. Included in the first volume is John T. Winterich's "History of the Quarterly", and Peter Beilenson's "Listing of Types & Papers". The two volumes are published at \$7.50 and \$6.50, respectively, and provide an important guide to one of the finest serials ever published in the field of books about books and typography. Certainly no bookman's library can be without the indexes to use as a reference guide, whether he has the volumes indexed or not. Consideration of any field of books about books must include a glance at *The Colophon*, and if he doesn't own a copy of an article referred to in the indexes, the researcher had better hie himself to the library!

Two attractive and appealing volumes of local New England essays are May Sarton's *Plant Dreaming Deep* (W. W. Norton, 1968; \$5), and Christopher Rand's *The Changing Landscape: Salisbury, Connecticut* (Oxford University Press, 1968; \$5). The first is an opening of the poet's heart reflecting on the turning year inside and outside of a rural New Hampshire home filled with a crowded solitude of countrified moods. The Rand volume consists of his remarkable essays written for *The New Yorker* magazine (in slightly different form) from 1952 to 1966.

All of them indicate the modern evolution and change in small town New England establishments and life at the farm, the fair, among the fauna, the woods, the iron, the town, and the lake fish. These books are both projections of nostalgia which help one to understand, appreciate, and even to enjoy the speedy transitions of year-round modern life, and I recommend them for summer reading or fireside enjoyment.

Quoting myself from a review in another journal, Ted DeGrazia's *DeGrazia Paints the Yaqui Easter* (University of Arizona Press, 1968; \$18), is a book of which "If sound and motion can be said to spring from still pictures, they certainly do so here, as does the deeply religious element of both Indian sensitivity and the drama of the Crucifixion. This is a handsome, reverent book . . .", whose faithful colors provide a record of an elaborate native pageantry that may soon disappear. Forty color plates of paintings by this student of Orozco and Diego Rivera picture the ritual of Southern Arizona's Yaquis, and make the Passion story more real than would a color film. Collectors of modern American art, and those who regret the passing of the Indians' rites into a world of unimaginative reality, will want to live with the fire of these reproductions.

Gustavus A. Pfeiffer, an avid collector of chessmen, keenly interested in the history and meanings of chess, gave his collection to the Metropolitan Museum of Art; he also bequeathed funds for the acquisition of additional material to

supplement this impressive collection. *Chess: East and West, Past and Present* (Greenwich, Conn.: N.Y. Graphic Society, 1968; cloth, \$8.95; paper, \$4.75) describes the most important pieces in the Pfeiffer Collection and also a few early pieces from other donors, along with pieces excavated in Iran by the Museum; it includes as wide a range as possible while avoiding the presentation of similar sets. The pieces illustrated in the book will be on view during the spring and summer of 1968 in an exhibition at The Brooklyn Museum. This rich and fascinating material, plus the erudite and lively introduction by Charles K. Wilkinson, make this one of the most original and distinctive publications of the Metropolitan Museum.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr. Lawrence S. Thompson, Professor of Classics, University of Kentucky. It will be continued in subsequent issues.

BOOK REVIEW

FIRE AND ICE: Three Icelandic Plays, by Jóhann Sigurjónsson, Davíð Stefánsson, and Agnar Þórðarson. With Introductions by Einar Haugen. (Nordic Translation Series). 266pp. Madison: University of Wisconsin Press, 1967. \$5.95

The comedies of Sugurður Pétursson (1759-1827), Iceland's first playwright, have relatively little literary or theatrical merit and are important here solely as

evidence that modern Icelandic dramatic literature had its rootless grounding in the 18th century. In the absence of a national theatrical tradition, drama indigenous to this island in the North Atlantic was slow to germinate and flourish, although her classical heritage has always been rich in operatic episodes dating back to the poetic *Edda*. It was not until the European dramatic revival of the 19th century, however, that Icelandic writers began exploring the literary medium to find their own "special atmosphere".

Matthías Jochumsson, the republic's 19th-century national poet, seems to have been the first major author to be influenced by the romanticism of another country. His popular *Útilegumen-nirnir* (*The Outlawed Men*, 1864) followed the pattern of the immensely successful Danish *Elverhøj* by Heiberg. Once the ice was broken and the fires stoked, the theatre of Iceland enjoyed an enduring popularity leading to the formation of the Reykjavík Dramatic Society in 1897. Now romanticism gave way to the problematic realism of Ibsen and Strindberg. This, in turn, was replaced by the "neo-romanticism and psychologizing of the fin-de-siècle".

The year 1930 saw the beginnings of a National Theatre in Reykjavík, but because of a series of financial difficulties, the structure was not completed until 1950. Its first repertory season included a number of European plays in translation as well as three works by Icelandic authors, among them the Nobel Prizewinner Halldór Kiljan Laxness, who adapted his novel *Íslandsklukkan* (*Iceland's Bell*, 1943) for the occasion. Today, with the advent of television, conservative Icelanders are beginning to worry about the destruction of their comparatively recent histrionic cultural values and customs. If the talents of the present generation of playwrights measure up to those of their predecessors whose works are discussed in this review, there need be little cause for alarm.

Dr Einar Haugen, Victor S. Thomas professor of Scandinavian and linguistics at Harvard University, has selected three established plays as representative of the repertory theatre of Iceland. The first is Jóhann Sigurjónsson's *The Wish* (*Galdra-Loftur*) newly translated from Danish and Icelandic by the editor.

Based on the Scandinavian historical legend of Loftur the Magician, a Faust-like scholar, and written in 1915, *The Wish* embodies "man's defiance of his limitations" — the emphasis being "not on knowledge as knowledge, rather on the passion for knowledge which can become so overpowering that it crushes the humbler passion of love".

Labeled a "free fantasia" by Jóhann, *The Wish* takes place early in the 18th century at the Bishop's seat in Hólar in the north of Iceland after the Reformation. "Bishop Gottskalk tells Loftur: 'In the darkness, before thou wert born, Evil cleft thy will'. Loftur's curse is his divided will, or in psychological terms, his schizophrenia, which is symbolized in the two women he loves. The evil wish that kills Steinum and gives the play its name is an expression of deep and mysterious forces within himself which he is unable to master and which are his fate." Although less celebrated than the widely acclaimed *Eyvind of the Hills* (1911) that had made Jóhann a writer of distinction outside his native land, the Nietzschean Loftur tragedy has secured a lasting place of honor in the nation's literature.

Like *The Wish*, Davíð Stefánsson's *The Golden Gate* is based upon an Icelandic folktale. It was written and first performed in 1941. Translated by G. M. Cathorne-Hardy, the drama is "a powerful sermon against all forms of hypocrisy, while exalting the power of love to overcome evil". In essence it is a brackish tale about a woman who is married to a useless old codger, but who loves him enough to make every effort to save him from hellfire, and damnation. Upon his death she gallantly undertakes a punishing pilgrimage to the Golden Gate, clutching her departed husband's reluctant soul in a bag. Professor Haugen calls the drama an "Icelandic Divine Comedy" — a charming and ingenious picture of an Iceland that will soon be gone".

Written in 1955, Agnar Thórðarson's *Atoms and Madams* portrays Iceland after World War II, catapulted against her will into this century's explosively charged atomic world. Widely recognized on the continent as the one writer of this generation who has successfully exploited the possibilities of radio and theatre, Agnar has used these media

to remind his countrymen of the vices of their new post-war prosperity. A devotee of Eugene O'Neill and a student of the late Professor John Gassner at the Yale University School of Drama, he is now librarian of the National Library, where he has successfully combined librarianship and a writing career. In his satirical *Atoms and Madams* a bourgeois and morally corrupt Senator and his feather-brain wife find themselves unable to meet the challenge of the new age. As a result their restless and dissatisfied teenage daughter turns away from them and finds "an antidote to their well-meaning but essentially poisonous view of life" in a comic but honest rural peasant.

Fire and Ice is a notable reinforcement in the fields of Scandinavian literature and theatre. It is an important book, highly readable and beautifully organized. Professor Haugen is to be congratulated. His general introduction sets the stage for a fascinating account of a theatre and drama rarely seen in the annals of theatrical literature. Following his introductory remarks he provides an excellent bibliography on Icelandic drama, its dramatists, and the country itself. Each play is introduced with biographical and critical background material on the author and his works and followed by bibliographies of the playwrights in Danish, Icelandic, and English. The volume is a treasure and a worthy addition to the Nordic Translation Series published by the University of Wisconsin Press in cooperation with the Cultural Committee of the Nordic Council. The series covers the important literary works — novels, short stories, and plays — of modern authors from Denmark, Iceland, Norway, and Sweden. — *Louis A. Rachow, Librarian, Walter Hampden Memorial Library, The Play-ers, N.Y.C.*

PUBLICATIONS RECEIVED

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Plumstead, A. W., ed. *The Wall and the Garden: Selected Massachusetts Election Sermons, 1670-1775*. 390pp. Minneapolis: University of Minnesota Press, 1968. \$8.50

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Robinson, Solon; *Pioneer and Agriculturist: Selected Writings*, Ed. by Herbert Anthony Kellar. (Indiana Historical Collections, Vol. XXI, 1936). 2 vols. N.Y.: Da Capo Press, 1968. \$37.50

Sarton, May. *Plant Dreaming Deep*. [Essays]. Illus. 189pp. N.Y.: W. W. Norton, 1968. \$5.

Straeten, E. van der. *The History of the Violin: Its Ancestors and Collateral Instruments, From Earliest Times to the Present Day*. Ports. & Other Illus. 2 vols. N.Y.: Da Capo Press, 1968 [i.e. London, 1933]. \$37.50

Tusler, Robert L. *The Style of J. S. Bach's Chorale Preludes*. New Pref. by the Author. (University of California Press, Music Series, Vol. I, No. 2, 1956). Illus. 75pp. N.Y.: Da Capo Press, 1968. \$7.50

U.S. Library of Congress. *Papermaking: Art and Craft*. An Account Derived From the Exhibition . . . Opened on April 21, 1968. Illus. 96pp. Washington: The Library, Information Office, 1968. Paper, \$3.

(Whipple, Henry Benjamin). *Bishop Whipple's Southern Diary, 1843-1844*. Ed., with an Introd. by Lester B. Shippee. xxvii, 208pp. N.Y.: Da Capo Press, 1968 [i.e. 1937]. \$12.50

Wilkinson, Charles K., ed. *Chess: East and West, Past and Present*. A Selection from the Gustavus A. Pfeiffer Collection. Introd. by Charles K. Wilkinson. Catalogue by Jessie McNab Dennis & C. K. Wilkinson. 108 Illus., incl. Some in Color. N.Y.: Metropolitan Museum of Art (distributed by New York Graphic Society, Greenwich, Conn.), 1968. \$8.95

Designed by Lonnie C. Moore



AMERICAN NOTES & QUERIES

Volume VI Number 10

June 1968

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MAN & Q

AMERICAN NOTES & QUERIES

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NOTES

MORE ON THE TRAGIC OCTOROON

AN ARTICLE BY JULES ZANGER, "The 'Tragic Octoroon' in Pre-Civil War Fiction",¹ presents an excellent analysis of this nearly forgotten literary genre and of the important role which these remarkable heroines played in the growing antislavery sentiment of the times. Zanger fails to note, however, that the Tragic Octoroon made her appearance abroad even before her 1836 American debut in R. Hildreth's *The Slave*.²

Her initial creator and first champion was Gustave de Beaumont, colleague and travelling companion of Alexis de Tocqueville on his 1831-1832 trip to study American democracy. Beaumont's *Marie; ou, l'Esclavage aux Etats-Unis, Tableau de mœurs américaines*, was first published in Paris in 1835, during the same year but shortly after Tocqueville's *Democracy in America*. *Marie* went through five editions in seven years in France, won for its author the *Prix Montyon* of the Académie Française, and helped secure his election in 1841 to the Académie des Sciences Morales et

Politiques. It was not, however, translated into English until 1958, despite two references to it by Tocqueville which were so enthusiastic that his many readers in the intervening century and more could hardly have been unaware of its existence.³

Marie, heroine of the novel, may technically not have been an octoroon (one-eighth negro) since her great-grandmother was allegedly a mulatto. If "mulatto" is accepted as meaning half white and half negro, her mother, Theresa would have been an octoroon and she would have been only one-sixteenth negro. The tragedy of the octoroon (and of the quadroon, for the terms were used with sufficient inexactness that they were virtually interchangeable)⁴ was that however invisible to the eye her colored inheritance may have been, it was sufficient under the law to doom her to life as a negro. As Tocqueville had pointed out, America's tragic dilemma arose because "the abstract and transient fact of slavery is fatally united with the physical and permanent fact of color".⁵ But Marie, like her fellow Tragic Octoroons who came after her, was made to suffer the peculiar fate "of the slave no longer a slave, of the black no longer a black".⁶

Some real-life octoroons of New Orleans and elsewhere lived a unique chapter in the long history of American negro slavery. They made up America's nearest approach to an hereditary class of professional prostitutes, accomplished mistresses for whom marriage with a white man was out of the question but who were found to be perfect partners for unions which the redoubtable Frances Trollope in 1832 called "lasting and happy". Making up a society of

paramours closely paralleling that of the best Creole families, they possessed such "peculiar grace, beauty, and sweetness of manner" that their company was often preferred by their protectors to that of their legitimate wives.⁷ Succeeding generations increasingly lost their Negroid appearance in accordance with the laws of genetics, but when, through deliberate choice of her parents or through a set of circumstances obliterating for a time her true ancestry, the Tragic Octoroon came to consider herself white, the scene was set for the inevitably fateful denouement.

In the same year that Hildreth's *The Slave* appeared, the by then notorious Mrs Trollope published her contribution to the genre of the Tragic Octoroon, *The Life and Adventures of Jonathan Jefferson Whitlaw; or, Scenes on the Mississippi* (London, 1836). Whitlaw, the villain of her fictionalized attack on the evils of American negro slavery, forces his attentions on the half-white heroine, who had been raised as an English heiress but was the granddaughter of a slave. She commits suicide to escape his advances before he dies under the daggers of four slaves set on him by the grandmother.⁸ Unlike *Marie*, the symbolically named *Jonathan Jefferson Whitlaw*⁹ was probably known in the United States, although completely overshadowed by Mrs Trollope's *Domestic Manners*.

As Zanger has shown, the Tragic Octoroon of pre-Civil War fiction was a factor in helping prepare the United States intellectually and emotionally for a civil war over slavery. The pioneering work of Frances Trollope and of Gustave

de Beaumont should be included in any discussion of the origins of that genre.

James L. Colwell

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1. *American Quarterly*, XVIII, 1 (Spring, 1966), 63-70.
2. Zanger, *op. cit.*, pp. 63 & 68.
3. "His work will throw new and vivid light on the question of slavery. . . . It seems to me that M. de Beaumont's book, after having vitally interested those who will put aside their emotions and regard his descriptions dispassionately, should have a surer and more lasting success among those readers who, above all else, desire a true picture of actual conditions", n. 1, pp. 15 & 16, *Democracy in America*, I, ed. Phillips Bradley (New York, 1945). [This edition, based on the Reeve and Bowen translations, most nearly resembles that read by Americans prior to the Lawrance translation of 1966.] See also n. 30, p. 370: "His book, the notes to which contain a great number of legislative and historical documents, extremely valuable and heretofore unpublished, furthermore presents pictures the vividness of which is ample proof of their verity. M. de Beaumont's book should be read by all those who would know into what excesses men may be driven when once they attempt to go against natural and human laws". The 1958 edition of *Marie* was published by the Stanford University Press, translated by Barbara Chapman, with an introduction by Alvis L. Tinnin.
4. Henry Wadsworth Longfellow's "The Quadroon Girl", one of eight *Poems on Slavery* (1842) is a case in point, as are J. H. Ingraham's *Quadroone* (1840) and Mayne Reid's *The Quadroon* (1856), all cited by Zanger, *op. cit.*, p. 63.
5. *Democracy in America*, I, 372. For a fuller discussion, see my "The Calamities Which They Apprehend": Tocqueville on Race in America", *The Western Humanities Review*, XXI, 2 (Spring, 1967), 93-100.
6. Alvis L. Tinnin, Introd. to *Marie*, p. viii.

THE BIRTH DATE OF WILLIAM BECKFORD

THE PROBLEM OF FIXING the precise date of William Beckford's birth has perplexed scholars ever since the claim of his earliest biographer, Cyrus Redding, was found to be erroneous. Redding gave it as 29 September 1759, basing his conclusion in part on a letter drawn from the Chatham Correspondence, dated 7 January 1760, in which the elder Beckford happened to mention that his son was christened the previous evening.¹ This led Redding to seize upon 1759 as the correct year of birth. Richard Garnett pointed out in 1901, however, that the Alderman's letter should have been dated 1761 and that Redding was misled "by an error not uncommon at the beginning of a new year".² Garnett asserted further that "it is proved to have been October 1, 1760, by the contemporary notices in the *Public Advertiser* and *Gentleman's Magazine*", though he did not discover

this soon enough to correct his own mistake in the *Dictionary of National Biography*.³

The birth announcement in the contemporary newspapers and magazines did indeed appear convincing. The *London Chronicle*, for example, quoting the *Public Advertiser* for Thursday, 2 October 1760, contained the following entry: "Yesterday, the Lady of William Beckford, Esq., Alderman and Member of Parliament for this City was brought-to-bed of a son at his house in Soho Square". This notice must have satisfied Lewis Melville, for in 1910 he stated with confidence that the author of *Vathek* was born on 1 October 1760, and there the case rested for almost two decades.⁴ Then along came Guy Chapman in 1928 with new and different testimony. This time it was a transcript of the parish register of Fonthill Gifford which indicated that "William Thomas Beckford" was baptised on 29 September 1760.⁵ So confusing did the whole subject appear at this point that J. W. Oliver was forced to concede in his subsequent work that "the exact date of Beckford's birth is a very puzzling matter".⁶ Nor has this doubt lessened to any great degree today. One need only turn to André Parreaux's recent study to find the same uncertainty: "Ni la date ni même le lieu de naissance de William Beckford ne semblent établis avec certitude".⁷

There is some other evidence, however, not hitherto cited, which will hopefully bring this whole matter to a close. The year of birth, 1760, is no problem, for we know that Beckford celebrated majority in 1781. As for the exact day of birth, two items seem to clear up

7. See *Domestic Manners of the Americans*, ed. Donald Smalley (New York, 1949), pp. 13 & 14. Mrs Trollope referred to them as "Quadroons," usually qualifying the term by "amiable", "gentle", or the like.

8. *Ibid.*, pp. lxvii & lxviii.

9. "Jonathan" as the generic British name for the American male; "Jefferson" because of the American penchant for naming offspring for national heroes and because Mrs Trollope chose to believe the calumny that "This great American was an unprincipled tyrant, and a most heartless libertine" who fathered numerous offspring by his own slaves; "Whitlaw" because the negro was held in bondage by white law.

the mystery surrounding it. The first is Mrs Beckford's obituary published in the *Gentleman's Magazine* in 1798 which describes her son as "William Beckford of Fonthill Giffard [sic] . . . some time representative in parliament for the city of Wells, who was born 29 September, 1760".⁸ This perhaps would not be sufficient testimony were it not for the existence of an important unpublished letter by Mrs Beckford now on file in the Public Record Office of London.⁹ Near the end of this document, addressed to the Countess of Chatham, 19 September 1772, Mrs Beckford extends an invitation to the Countess and to her famous husband to attend a party in honor of her son's twelfth birthday. "We have usually a *thing* called a hop", she wrote, "on William's birth day". And what day was that? Fortunately, Mrs Beckford parenthesized it to settle this matter for us once and for all. It was "(Michaelmas day)", the feast of the archangel Michael celebrated every year in England on the 29th of September!

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EMILY DICKINSON'S "I HEARD A FLY BUZZ . . ."

MANY OF EMILY DICKINSON'S POEMS dramatize the extinction of consciousness. The most vivid and perhaps unusual portrayal of the last sensations of awareness is in "I Heard a Fly Buzz When I Died". In the last stanza the poet uses the fly to construct the death-bed sensibility of the speaker's failing awareness and his attempt to retain consciousness.

Unlike the relaxing or letting go of the speaker's consciousness in "I Felt a Funeral, in My Brain", the feverish mind in "I Heard a Fly Buzz When I Died" struggles to remain active. The fly interposes into the room, but rather than short-circuiting mental concentration, as George Friedrich (*Explicator*, April 1955) suggests, it actually heightens it. The speaker's mind, first attracted by the stumbling buzz in the window, zooms in on the fly with all its failing powers. In effect, the fly grows larger and larger, blotting out the activity of the room and blocking out the light from the window, until it completely fills the speaker's vision.

This preternatural concentration on the fly is the speaker's last effort to retain his consciousness. The realism of such a psychological phenomenon is acceptable since

1. *Memoirs of William Beckford of Fonthill* (London, 1859), I, 71.
2. *Essays of an Ex-Librarian* (London, 1901), p. 163n.
3. *DNB.*, ed. Leslie Stephen (London, 1885), II, 82. The article on Beckford is signed "R.G."
4. *The Life and Letters of William Beckford of Fonthill* (London, 1910), p. 13.
5. *The Travel-Diaries of William Beckford of Fonthill* (London, 1928), I, xiv.

6. *The Life of William Beckford* (London, 1932), p. 3.
7. *William Beckford Auteur de Vathek: Etude de la Creation Litteraire* (Paris, 1960), p. 20.
8. LXVIII, pt. 1 (July, 1798), 639.
9. P.R.O. 30 8/19, f. 132.

similar experiences are found in life and fiction: Dostoyevski, facing a firing squad in Semenov Square, became fixated on the minutiae of a brick on a nearby building; Farquar, in Ambrose Bierce's "An Occurrence at Owl Creek Bridge", becomes acutely aware of the possession of his physical senses in his dying seconds.

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been Greene's bodyguard until he was arrested and hanged at Tyburn. It seems logical to conclude that Greene's Mistress Ball was none other than "Tarlton's Emma".

Janet E. Biller

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-
1. Richard Tarlton, *DNB*.
 2. Gabriel Harvey, *Fovre Letters and Certaine Sonnets* (1592) Hunt. Lib. no. 61336, "Second Letter", *passim*.
-

A LINK BETWEEN GREENE AND TARLTON

BOTH ROBERT GREENE THE PLAYWRIGHT and Richard Tarlton the comic actor, were reputed to have led lives of dissipation, punctuated by periods of repentance of which the genuineness has been a subject of much debate; both men died in circumstances of extreme poverty and in unsavoury surroundings. Besides these similarities, Tarlton and Greene appear to have had an association with the same woman. Tarlton, it is reported, breathed his last in Shoreditch, "at the house of Emma Ball, a woman of bad repute".¹

Three years later, Gabriel Harvey relates, in his sensational account of Greene's death, that the writer, "lying dangerously sick" in Shoreditch, was visited on his deathbed by a "sorry, ragged, quean" whom he alleges to have been the mother of Greene's illegitimate son, 'Infortunatus'.² She was, Harvey continues, the sister of so-called 'Cutting [swaggering] Ball', who had

QUERIES

Sherwood Anderson manuscript — I am doing a study of the early novels of Sherwood Anderson. The Newberry Library and I are very much interested in locating the manuscript of his *Poor White*. Would any of your readers have knowledge of its whereabouts? — Robert G. Kraft, Seattle, Wash.

Homer manuscript — David Cuthbertson, in his book *Revelations of a Library Life, 1876-1922*, (Edinburgh, 1923), comments on p. 89, "A portion of Homer was brought to light in the hand of a mummy". I am interested to know the source of this idea and whether there is any truth in the story. — Mark Cairns, Montreal, Canada

Housman attribution — Who wrote *An English Woman's Love Letters*, attributed to Laurence Housman by Edward Marsh in his *A Number of People?* — B. Courstin Black, Washington, D.C.

Library newsletters — In *The Library at Iowa State*, v. 22, no. 3,

28 November 1967, there is a note on p. 29 that "the writer has no idea when the first library newsletter in this country began . . ." He says the oldest one known to him is *CU News* issued by the Berkeley branch of the University of California, since December 1945. There must be earlier ones. Bibliographical information? — *LST*.

Revista Trimestral Micrografica — I am anxious to locate a file of this periodical, Vols. 1-5, 1896-1900. — *Ruth Mackenzie, Boston, Mass.*

Kierkegaard allusions — I am writing a book upon the influence of Sören Kierkegaard on the American novel, and I would appreciate learning of American novels which contain allusions or references to or mottoes from the works of Sören Kierkegaard. — *Lewis A. Lawson, College Park, Md.*

REPLIES

Tear gas first used by police (IV:41) — I would like to submit the following quotation from *Chemicals in warfare* by Augustin M. Prentice, NY, McGraw-Hill, 1937, p. 132: "Ethylbromacetate was first prepared by Perkin and Duppa in 1858 by heating bromacetic acid and alcohol in sealed tubes. The compound was thus known long before the World War and was used in many ways in industry in the manufacture of other chemical substances. Its highly irritant effect upon the eyes was also well known to chemists. This property, and the fact that it is easily manufactured and handled

were perhaps the reasons for its employment in 1912 as a filling for hand bombs by the Paris police for temporarily disabling criminals and facilitating their arrest. The success attained by the French police in suppressing lawless gangs with this gas undoubtedly led to adoption by the French Army as a filling for 26-mm rifle grenades". Mr Danoyer might find further material under the name of the chemical, in a biography of Wm. H. Perkin, or in material on the Paris police force of the period. — *John T. Metz, Appleton, Wisc.*

Death by starvation (IV:120; 152; V:73) — *Ugolino and His Sons*, by the 19th century French Romantic sculptor, Jean-Baptiste Carpeaux (1827-1875), the fifth and most dramatic piece in The Metropolitan Museum of Art's year-long presentation of important acquisitions of sculpture from five significant periods in the history of art, is currently on view in the Museum's Great Hall on the Main Floor. The marble version of Carpeaux's *Ugolino*, executed in Paris between 1865 and 1867 after a model completed in Rome in 1860, "represents the climax of a long and painful process of elaboration and emotional involvement". The subject, "for its tragic, even sensational nature", Associate Curator of Western European Arts, Olga Raggio, writes in an explanatory display located nearby, "was taken by Carpeaux from the famous passage in Canto XXXIII of Dante's *Divine Comedy* which recounts the dreadful end of Count Ugolino della Gherardesca, condemned to die of hunger, in a tower of Pisa, together with two of his sons and

two grandchildren. The moment in the story chosen by Carpeaux is when the Count, who knows his fate, yields to a moment of desperate anguish at the sight of his innocent children languishing around him".

In choosing this subject, Carpeaux selected a theme immensely popular since the 18th century and a scene, which, to painters like Fuseli and Delacroix, appeared as "symbolic of innocence oppressed by tyranny and injustice".

In the course of 1858 and 1859, Carpeaux's initial concept, reflected in a plaster sketch-model still preserved at the Villa Medici in Rome, seems to have been carried to a more complex stage, as illustrated by a gouache drawing prepared by the sculptor at the end of 1859, and kindly lent by the Art Institute of Chicago for the first showing of the marble at the Metropolitan.

The completed, full-size group in plaster was exhibited in 1862 at the *Ecole des Beaux Arts* in Paris, and was commissioned by the French Ministry of Arts to be cast in bronze. This bronze version, first placed in the Tuileries gardens as a pendant to a copy of the *Laocoon*, was moved to the Louvre in 1904.

"In 1865, Carpeaux, who never abandoned his desire of seeing his *Ugolino* group translated into marble, was offered the commission by Cyr-Adolphe Dervillé, a wealthy Parisian stone-merchant who wanted to promote the marble produced by his quarries at Saint-Béat in the Pyrenées. The work was executed for the *Exposition Universelle* of 1867, where it gained universal acclaim and a *première*

medaille. Carved in Paris by a marble specialist, Victor Bernard, who pointed it from the original plaster model, under the close supervision and responsibility of Carpeaux, the marble *Ugolino* was clearly considered by the artist the final and most perfect realization of the great conception of his Roman years. To express this, his signature on the marble was followed by the notation *Rome 1860*". The marble group remained in the possession of the Dervillé family until 1950. — *Metropolitan Museum of Art*, 1968.

Maurice Ogden, poet (VI:118) — Maurice Ogden is alive and well and living in Tustin, Calif. A freelance writer, Ogden describes himself as "aloof", rather than "relatively obscure", as David L. Gosda put it. Ogden refers the curious to a short autobiographical note in *Prize Stories*, 1960, *The O. Henry Awards* (Doubleday) where his short story "Freeway to Wherever" was republished. His anti-McCarthy poem "The Hangman" has sold 10,000 copies (available from the author, 648 D West Main St., Tustin, 92680). — *Ed Cray, Los Angeles, Calif.*

A film based on Ogden's "The Hangman" has been produced by Documentary Films. — *Jake Zeitlin, Los Angeles, Calif.*

AN&Q

will resume

publication

with the

September issue

EDITORS'

NOTES & READING

The Catch Society of America is a new organization devoted to increasing scholarly knowledge and interest in the catch and related musical forms, and in the popular culture of the 16th-18th centuries. The Society will publish a quarterly *Journal* containing editions of catches, articles, notes, and reviews of recent publications, recordings and performances. It will encourage and facilitate the formation of affiliated catch clubs and performances of the music; and will meet annually (in 1968, at the Modern Language Association meeting in New York) to discuss current and projected research and other Society activities. Contributions to the *Journal* are welcome. Please address inquiries to Dr Malcolm A. Nelson, Acting Executive Secretary, Catch Society of America, Department of English, Grinnell College, Grinnell, Iowa 50112.

A selected bibliography of *Medical Reference Works, 1679-1966*, listing more than 2,700 titles, has been published by the Medical Library Association, 919 N. Michigan Ave., Chicago, Ill. 60611. This international list, compiled by John B. Blake and Charles Roos of the National Library of Medicine, has annotated entries, is arranged by over 50 medical specialties and related fields, dentistry, nursing, pharmacy, etc., and is indexed in detail. Titles for the small library are starred. The price is \$10 net.

A new bibliography of more than 2,000 printed and audio-visual re-

search materials on the Wright brothers has been published by the Library of Congress for students of aeronautical history. The 182-page, paperbound publication, entitled *Wilbur & Orville Wright: A Bibliography*, is for sale at 55 cents a copy by the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20402. Books, periodical articles, pamphlets, Government documents, court records, music, poetry, motion pictures, film strips, and juvenile publications are briefly annotated in most of the 2,055 entries in the bibliography. The entries are grouped under 22 subject categories, and there is an index to authors and to persons and institutions mentioned in the entries. Compiled by Arthur G. Renstrom of the Library's Science and Technology Division, the bibliography is a tribute to Wilbur and Orville Wright and was occasioned by the 1967 centenary of Wilbur Wright's birth. Manuscript resources for research on the Wright brothers are particularly rich in the Library of Congress, which received the main body of the Wright papers in 1949 and which acquired the Wright-Chanute correspondence among the papers of Octave Chanute in 1932.

A glossary has also been published by the Library of Congress as a reference tool for identifying and translating selected abbreviations and acronyms in the contemporary Russian language. The 806-page, paperbound *Glossary of Russian Abbreviations and Acronyms* is for sale by the U. S. Government Printing Office, Washington, D. C. 20402, at \$4.75 a copy, domestic,

and \$5.95, foreign. Compiled by the Aerospace Technology Division of the Library's Reference Department, the 23,000 entries in the publication are listed in Cyrillic alphabetic sequence. Each abbreviation is accompanied by its full Russian text and by the English translation. The contents of the new reference tool were restricted primarily to abbreviations in use by 20th-century Russians and to acronyms used in Soviet Russian publications since World War II. Certain acronyms of historical significance were also included. The material was obtained from a broad cross-section of current Soviet Russian books and periodicals. The 50 basic reference sources which were used in compiling the glossary are listed in an appendix.

"SRO", *Shakespearean Research Opportunities*, No. 3, 1967, the report of the MLA conference, edited by W. R. Elton and published by the Department of English, University of California at Riverside, 92502, solicits Shakespearean work-in-progress reports for its annual international listing. In the current number we were particularly struck by the bibliography of "Shakespeare and Renaissance Intellectual Contexts: a Selective, Annotated List, 1966-67". This list concerns Renaissance intellectual currents of contextual relevance to Shakespearean interpretation. In the annual Shakespearean bibliographies researchers are seldom directed to non-literary studies that might shed light on Shakespeare's works, and this first attempt is a very helpful starter. Fifteen useful sections and an addendum include: Economic-Social Contexts; Educational; Ethic-

cal; Historical; Iconographical; Legal; Military; Musical; Philosophical; Political; Psychological; Scientific; Theatrical; Theological; and Miscellaneous.

The *Poe Newsletter* (Vol. I, No. 1, April 1968) is to be published in April and October, with Volume I sent free on request as long as the supply lasts. Starting with 1969 subscriptions will be \$2 a year. Edited by G. R. Thompson of Washington State University (Pullman, Washington 99163), the first issue contains articles on "The State of Poe Studies", "The Poe Case: Scholarship and 'Strategy'", "The Raven" and "Out of the Cradle Endlessly Rocking"; "Poe's 'The System of Dr. Tarr and Prof. Fether': Dickens or Willis"; "Poe and the Grotesque: a Bibliography, 1695-1965"; "A Poe Source for Faulkner"; "Raising the Wind; or, the French Editions of [Poe's] Works"; "Arthur Gordon Pym: 'A Journey to the End of the Page'"; "Poe and the Void" — the last three being review articles. There are also notes of Current Poe Studies. Something for everyone, obviously, and a good way to begin organizing the growing literature on Poe.

RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr. Lawrence S. Thompson, Professor of Classics, University of Kentucky. It will be continued in September.

BOOK REVIEW

PINEAS, Rainer. *Thomas More and Tudor Polemics*. 228 pp. Bloomington: Indiana University Press, 1968. \$9.50

To one accustomed to dealing with books of the Tudor period, the title *Thomas More and Tudor Polemics*, opens up the prospect for the review of a large and interesting literature. The contents of the present work quickly disenchant one. The comprehensive 'Tudor polemics' prove to be only writings of the mid-period of the reign of Henry VIII by a small, albeit important, group of early Protestant writers. Further study shows that this book touches only in an incidental way on the issues faced by the authors under consideration and really is focused on the rhetorical and polemical devices they employed in their controversial writings. Nevertheless, within his limited orientation, Mr Pineas has done an extraordinarily good job.

The Catholic party in England in 1525-1535 had only a small number of able defendants in the face of the rising Protestantism. Bishop Cuthbert Tunstall designated Thomas More as the writer of most established reputation to answer the polemicist radicals. Pineas sets the commencement of the Protestant polemical conflict in the famous pamphlet war between Henry VIII and Martin Luther in the early 1520s. In the writings of both protagonists he finds the pattern of mutual abuse, misrepresentation and polemical trickery that was to appear repeatedly in those of their successors. Already the indifference to objective appeal, the rejection of scholastic method and the absence of progression to a new scientific method of thinking and discussion were all in evidence. The main reformers Mr Pineas discusses were William Tyndale (most important by far) Robert Barnes, Simon Frith, and Christoph Saint German. Pineas treats More's technique in full, but in discussing the Protestants, he goes beyond the particular writings in which More and the individual reformers confronted each other and covers the entire corpus of each author's polemical production.

Mr Pineas has shown remarkable application and perception in going through

these writers, selecting the forms of their polemical expression, describing them and making them understandable to the reader. We are given a full catalog of the polemical devices used by each writer and the measure of reliance each writer put upon each device he employed. Most of these devices are such as special pleaders have ever used. Pineas has no heroes and Henry VIII, Luther, More, Tyndale and the rest come off with badly scarred reputations viewed in the light of modern scholarly requirements, modern courtesy and good taste, and even of modern polemic above its cruder levels. He finds that Thomas More, despite his idealistic *Utopia*, was in logic about on a par with his opponents, and this par was a marked comedown from the level of the Scholastics. He was entirely capable of using the same polemical devices as his opponents. In his later work, when he was tired and overburdened, he relapsed into tediousness. William Tyndale, whom devotees of the English Bible place on the highest level of competence for his development of the literary English New Testament, emerges from this book as an embattled partisan, a constant employer of a variety of polemical tricks, whose very English Bible must be deemed a "pliable Bible", translated and commented upon with the most decided polemical intent. One misses the developmental theory noted in C. C. Butterworth's *The Literary Lineage of the King James Bible, 1340-1611* (1941). This reviewer finds greater satisfaction in viewing Tyndale's "pliability" in translation as a quest for greater literary perfection than as a device to buttress any particular position as required by immediate argument. Pineas also makes much of Tyndale's use and abuse of the "chronicles" in which he rarely descends to specific identification and sometimes even invents or distorts.

This book serves the valuable purpose of providing some picture of the contents and character of the texts of many of the rare old English books for which buyers are now paying high prices and which hold honored places on the shelves of any early 16th century STC collection. However, the stark statement of the highly argumentative, essentially polemical nature of this writing indicates

clearly its futility in any quest for truth and suggests the need for the Baconian statements of method that came with the close of the century. Pineas has looked very closely at his subject, but one feels that he has dwelt so much upon details that he has missed the force of the writers he discusses. They were far greater men and far more influential than this minute examination of their technique, most often centering on their weaknesses, suggests. Mr Pineas notes that his predecessors have shown indifference to the issues on which he concentrates. Might one suggest that this shows sounder historical judgment. The structure of this book, however, is very good. Precise references stud the text throughout. Many valuable and informative notes are given in the back. There is a good bibliography, but the index is inadequate.

This publication presents a certain dualism in the matter of property rights in literature. The copyright note on the verso of the titlepage is written with such drastic and explicit prohibition that this reviewer certainly would not dare quote from the book. On the other hand, the work is entirely based on the exploitation of the writings of others long dead, with innumerable quotations in the text and many quotations set off as paragraphs. Have the author and his publisher now acquired property rights in this appropriated literature? And are others excluded from the use of these quoted passages? This work is barren of reference to any libraries and acknowledgments to them. Is it possible for a scholar to write a work of this sort without reliance on libraries? Too many of the titles cited are very scarce indeed. Did Mr Pineas read the early books on microfilm? If so, does this not obligate him to indicate it? In the context of the insistent copyright demands made for this book, have not the author and publisher obligations they have not recognized? — *Niels H. Sonne, General Theological Seminary, N.Y.C.*

BOOK NOTE

GUY-LÉVIS MANO'S FIRST RECUEIL: PAGES.

Guy-Lévis Mano (alias Jean Gararmond) is known in Europe for his small hand-set editions of some of France's leading poets — illustrated by Miro, Tanguy, Chirico, Ernst, Arp, Marcoussis, Picasso and Giacometti —, for his typographical experiments, and for the production, since the late Thirties, of a series of remarkable anthologies and little reviews: *Cahiers GLM* (first and second series), *Acéphale* (which first brought the names of Georges Bataille and Pierre Klossowski to the attention of a small circle of readers), *Poésie Mon Beau Souci*, and *Le Temps de la Poésie*. It was, for example, in the pages of *Acéphale* and the *Cahiers GLM* that the French reading public first glimpsed an unethnological Michel Leiris, read the more disturbing texts of Michaux, Jouve, Clot, Blanchard and Mabilie, and saw the drawings of André Masson, Prassinos, Seligmann and Lucien Contaud.

Less well known is Guy-Lévis Mano's first *recueil* or magazine (although Mano dislikes the latter title): *Pages*. There was only one number and it was published in the spring of 1935. *Pages* contains poems and prose pieces by Pierre Albert-Birot, Jacques Baron, Pierre Courthion, Jean Follain, Pierre-Jean Launay, Fernand Pouey, Lucien Jublou, Guy-Lévis Mano and R. de Sablon-Favier, together with four circus drawings by Klein and two nude studies by Gregorio Prieto. The poetry and prose, with the possible exception of the pieces by Albert-Birot and Follain, are of little importance. The contributions are slight and very untypical of the surrealist writings Mano was later to specialize in.

The illustrative work, however, is of more interest. Klein's four "images du cirque" comprise three decorative but rather slight drawings of equestrian figures, and a simple, crude crayon drawing of three clown heads — all reproduced in black. The originals of the equestrian figures were probably done in soft pencil or crayon and have been very much reduced. Gregorio Prieto's two drawings are more impressive. The first is of two heads of sleeping lovers (1931), similar

A few Book Reviews received too late for this issue will appear in Vol. VII.

in treatment to a series he did in Hampstead in the early years of the Second World War. The second is a line drawing of three sitting nudes with hands on their knees, reproduced, like the first, in black, and reduced in size from the original which was probably drawn with a stylus (1931). This lyrical drawing was subsequently reproduced — in blue — in a Falcon Press volume (1947) and is one of a series of drawings done in this style during the years before the Civil War.

Pages was hand set and printed in March 1935. It is a small quarto of five sewn sections glued into card wrappers with a laid Kraft paper cover. There were only 212 copies of which 12 (1-12) are on Normandy vellum and 200 on a medium white cartridge (13-212). The printing is rather heavy and uneven and the bump is very obvious on some of the pages in our own copy (168). There are also a number of typographical errors, including one in the title page (*mou ami kronos* . . .). The line block reproductions (six in all) are very heavily printed and the letter spacing, particularly of the names of the authors, is very inconsistent and has obviously been largely governed by the size of the chase used. (At this time Mano had just purchased a Minerva press, the one on which he was shortly to print his first commercial successes — poems by Char, Breton and Éluard). Despite reservations about the press work and lay out, one can readily appreciate in *Pages* the beginnings of the more luxurious and polished *recueils* and reviews Guy-Lévis Mano was to produce from as early as 1936, the year in which he first published the *Cahiers GLM*. — Peter Hoy & Rigby Graham, *Merton College, Oxford, and Leicester College of Art and Design, England*.

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